



JOHN SLOAN





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JOHN SLOAN

*Portrait by Lusha Nelson, about 1925*

# JOHN SLOAN

*1871-1951*

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TEXT BY LLOYD GOODRICH

Associate Director, Whitney Museum of American Art

RESEARCH BY ROSALIND IRVINE

Assistant Curator, Whitney Museum of American Art

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## JOHN SLOAN

IN THE opening years of this century American art was dominated by an academic idealism which ignored the realities of American life. Our artists shunned the crude American scene; in their work there was no hint of our gigantic material growth, the great flood of immigration, the growing social conflicts, or the life of the great mass of people. The city was pictured seldom, and then it was Fifth Avenue only. Their chief concern was with sunlight and atmosphere, the skillful representation of visual appearances, and the cult of the slashing brush.

This genteel interlude was broken at the turn of the century by a group of realistic painters, Robert Henri, George Luks, William Glackens, John Sloan and Everett Shinn, all Philadelphians, all students of the Pennsylvania Academy, and all except Henri originally newspaper artists. These men turned to the life around them, that of the modern city, and painted it with honesty, humor and love. Under Henri's leadership they fought for artistic independence, the artist's right to say what he thought and to get his work before the public. In doing so they effected a revolution from which all American art since their day has benefited.

John Sloan, next to youngest of the group, was born on August 2, 1871, at Lock Haven, Pennsylvania, son of James Dixon Sloan and Henrietta Ireland Sloan. On his father's side his ancestors were chiefly Scotch, long settled in America. His immediate forebears had been cabinetmakers in Lock Haven, making furniture and coffins, and hence also undertakers. His mother's family, the Irelands, were higher in the social and cultural scale, descended from a Scotch family living in Belfast. They were fairly well-to-do, and were connected by marriage and business with Marcus Ward, the British publisher. As an adult, John Sloan was for many years under the illusion that he was Irish, and acted the role; but actually he was mostly Scotch.

His father inherited a gift for using his hands and was a talented amateur painter, but everything he touched in a business way went wrong. After failing in several small enterprises he moved to Philadelphia about 1878 with his wife and three small children. The Ireland family got him a job with the Marcus Ward Company as a travelling salesman for fine stationery. His wife, who had been a school teacher in Lock Haven when they met, was a woman of strong character and had the responsibility of bringing up the children during their father's long absences. She taught them all to read. She had no leanings toward art, but as her son often said, "she had *wit*" — a gift she passed on to him.

John French Sloan (he later dropped the middle name) was the oldest child. He and his sisters Elizabeth and Marianna were brought up in their mother's religion, high-church Episcopalian, practically Catholic. All three children were skilled with their hands and drew equally well; Marianna was to become a painter, and a gifted

one. He later described his childhood as "poor but not underprivileged." He never had pocket money but he had a carpenter's shop in the cellar and there were always books in the house. He liked to work with his hands, make puzzles and practise parlor magic. An omnivorous reader from the age of six or seven, he read not only children's books but history, travel and biography; and by twelve he was devouring Dickens, Shakespeare and poetry. All these indoor activities he preferred to going out with the gang, and many Saturdays he spent reading in the public library. At twelve he began to have trouble with his eyes, being very nearsighted, and had to wear glasses the rest of his life. His father used to bring home English illustrated books published by Marcus Ward, many with Walter Crane's designs, which the boy especially loved. On his small printing press he printed a label "Home Library" and numbered all his books. "No. 1" was *Treasure Island*, which he filled with his own drawings, adding to the title page, "With illustrations by JFS."

He attended Central High School, where he was a classmate of Glackens but knew him only slightly. After two years there, when he was sixteen, the failure of another of his father's business ventures forced him to go to work. His first job was with Porter & Coates, leading booksellers and print dealers, as assistant cashier in the retail book department. To him it was an ideal job, for he could lay a book on the cash drawer and read most of the day. In this way he discovered Swift, Montaigne, Voltaire and the French novelists, above all Balzac, thenceforth his favorite novelist. Here also he got to know *Punch* and its artists, especially John Leech. There were big engravings after Rubens and etchings by Rembrandt, and he was allowed to make pen-and-ink copies of the latter which he sold for five dollars. At about seventeen he taught himself to etch out of a book and made his first cautious plates, mostly copies of other prints. His own drawings of this time were of literary subjects out of the past, reflecting his bookishness. They were painstaking but quite amateurish, with no sign of natural facility; though precocious in his reading he was far from so as an artist.

After almost three years with Porter & Coates he went to work for the future bibliophile A. Edward Newton in his "fancy goods" business, making novelties, calendars, etchings of the homes of American poets from photographs, and such. "I remember how frightened I used to think myself," he wrote later. "There were about sixty girls employed — water colorists and pasters on boxes and calendars, etc. I was the only male in the painting room." So far he had had no art instruction. In the winter of 1890-1 he attended a night drawing class at the Spring Garden Institute, working from clothed models. Next fall he left Newton and launched himself as a free-lance artist, doing advertisements, valentines and all sorts of odd jobs, involving not only drawing but writing jingles. One source of income was lettering charters for the Ancient Order of Hibernians; since most of its officers could not write, he exercised his ingenuity making up signatures, all different. For a coal company he



concocted streetcar advertisements with verses, one a month, bringing him four dollars apiece and coal for his studio. He sent drawings to *Judge*, which accepted three. By this time he was able to pay six dollars a month for a studio at 703 Walnut Street, so small that he could touch both walls at once. This was the beginning of independence, although he continued to live at home until he was thirty.

The *Philadelphia Inquirer* offered him a regular job, and in February 1892, in his twenty-first year, his long newspaper career began. At first he was sent out on assignments to do news drawings, but did not like them nor do them well, so he was put to work entirely in the art department. With another *Inquirer* artist, Joe Laub, he took a larger studio at 705 Walnut Street. That summer he and Laub and Glackens used to go out on Sundays into the country around Philadelphia to paint. Sloan's landscapes were small watercolors, honest and fresh, including things like factory buildings not usual in landscape art of the time. Their clear color was entirely different from his later dark palette, but they revealed no more precocity as a painter than as a draftsman. He did little more outdoor painting for years.

In the fall of 1892 he entered the Pennsylvania Academy in the night antique class under Thomas Anshutz, who had been a pupil of Eakins. This was entirely drawing from the cast, without models or instruction in painting. He later recalled "the way we were started in to polish up details. . . . Such a contrast to the free boldness that Henri encourages in pupils." Probably because of these restrictions he took the lead in a breakaway from the Academy, the Charcoal Club, started in March 1893, which met in a photographer's studio, with a model two nights a week. He acted as treasurer and collected the dues — the first of many such responsibilities he was to take on throughout his life. There were forty members, many more than the Academy night class, including Henri, Glackens, E. W. Davis (father of Stuart Davis) and others later well-known. Henri, older than most of the others and recently returned from several years in Paris, gave informal criticisms, and Sloan criticized the compositions. The Club petered out during the summer, and in the fall Sloan returned to the Academy, again in Anshutz's class. One evening, bored with the cast, he drew not only it but the students around it. When Anshutz took exception to this, he flared up and walked out of the class and never came back. (Later he was to become a good friend of Anshutz.) Though he had been admitted to the night life class, he never attended. The four months at the Charcoal Club were his only extended experience in working from the nude until he was about forty.

By this time the group which was to play a leading part in revolutionizing the American art world was already forming. All except Henri worked at one time or another on the *Philadelphia Press*. Lusk, four years older than Sloan, and Glackens, a year older, preceded him on the paper. Shinn, the youngest, joined the *Inquirer* after Sloan and later followed him to the *Press*. Their leader was Henri, brilliant and magnetic, understanding and inspiring, a natural-born teacher and already a



ATLANTIC CITY BEACH. 1894. *Philadelphia Inquirer*, August 19, 1894. Pen and brush. 14 x 6 $\frac{5}{8}$ . Estate of John Sloan.

painter of some reputation. Henri recognized the unusual talents of this group and constantly urged them to graduate from newspaper work to painting. Sloan, six years younger, particularly needed such a guide. Each soon became the other's closest friend, and this unique friendship was to last for years.

Henri influenced Sloan's whole philosophy, giving him, in Sloan's words, the fundamental idea of "the importance of *life* as the primary motive of art." In religion Henri was a freethinker, in politics an extreme individualist, in art a naturalist. Sloan had felt these things since he was sixteen, but now they became intellectual convictions. He also found confirmation in reading Whitman, Tolstoy, Zola and Ibsen. The Henri group were against academicism and institutions; they believed in the individual's spontaneous reaction to life. They read Oscar Wilde but did not share the creed of art for art's sake. Sloan was much impressed by George Moore's *Modern Painting* when it first appeared. All these questions were discussed in long conversations over pipes and beer, in the fashion of youth in every age. "Blessed conversation

of young men," wrote J. B. Yeats of these evenings, "whereby they learn to know each other in friendship and in the generous ardor and courage of mutual challenge!"

When Henri went abroad again in September 1893, Sloan and Laub rented his studio at 806 Walnut Street, and after he returned the three shared it. The studio became a gathering place for the more emancipated young artists, illustrators and writers of Philadelphia, who met every Tuesday evening for parties with beer, conversation and high jinks. Among the regulars, besides Sloan and Laub, were Henri, Luks, Glackens, Shinn, Davis, Redfield and James Preston. A long letter from Sloan to Henri in Paris gives the spirit of these affairs: punch being brewed, a Welsh rarebit cooked, a poker game in progress, "the regular weekly 'orchestra' tuning up," everyone armed with strange noisemaking devices, Sloan's contribution being a bass viol accompaniment made by "groaning in a bottle while passing an umbrella across the easel"; all coming to a climax when "Sloan dons a wig and ballet skirt and does the danse du ventre, and Luks imitates every living man, bird, beast and fiend." A batch of faded photographs preserved by Sloan records these parties: twenty or thirty young men posed in typical group-photograph fashion: Henri, keen-eyed, lean and dark; Luks, heavy and formidable; Glackens, always angelic and smiling; the young, dapper Shinn; and Sloan, slender, dark-haired, wearing glasses, with his mobile humorous face and determined chin — half young poet, half humorist. Beer kegs and steins are prominent, and sometimes the photographs are progressive stages of the same party, the last the rowdiest. These Tuesday evenings continued for years and were always remembered nostalgically by the participants. In 1894 the group staged a satire on *Trilby* at the Pennsylvania Academy — "Twillbe: Third Grand Christmas Effusion of the PAFA Students." Sloan played Twillbe, Henri was Svengali, and the cast also included Glackens and Shinn. In other productions in the studio, such as a burlesque Irish play, *The Widow Cloonan's Curse*, Sloan always played the heroine. All his life he looked back to the days of "806" as a golden age.

Sloan's work in the *Inquirer* disproves the accepted idea that he was a reportorial artist. As he put it, all his newspaper work "was made sitting down." He worked almost entirely in the art department, and chiefly for the Sunday edition. In those days before the regular use of halftones, artists made drawings from photographs to be reproduced by linecut. Sloan did some of this and much other back work, but also other things that gave him more scope: decorative headings, illustrations for stories, for the woman's page and the summer resort section. In 1893 he and Henri met Beisen Kubota, Japanese Art Commissioner to the World's Fair in Chicago, and saw his sketchbook of brush-and-ink drawings. Sloan started to draw in this manner, carrying a bottle of Higgins ink in his pocket and making sketches with a half-dry brush, in heavy lines and masses of black. Soon he began to translate these qualities into his newspaper illustrations, developing what he called his "poster style." Featuring young women of a romantic pre-Raphaelite beauty at the seashore, at



dances, tête-à-tête with young men, they combined contemporary subjects with a deliberately decorative style in simplified flat patterns of lines and solid blacks. Though still amateurish, they revealed a highly conscious artistic purpose. Since childhood Sloan had been steeped in graphic art. His strongest early influence, that of Walter Crane, was obvious in these drawings. To this was now added the influence of Japanese prints, which he saw and bought at this time. In July 1894 he reported to Henri that "the Japanese style has made a hit," and that an article on his work was to appear in the *Inland Printer* of Chicago — his first recognition as an artist. The remote resemblance to Beardsley's illustrations was coincidental, as he did not see them until the *Yellow Book* appeared late in 1894. The latter was responsible for a mushroom growth of little magazines in this country, most of them lamentably half-baked. In 1895 Sloan was briefly art editor of *Moods: A Journal Intime*, a Philadelphia publication to which he contributed drawings in a simulated woodcut style right out of Crane and William Morris, but showing a gift for harmonizing design and type.

In December 1895 he wrote Henri in Europe announcing that he had left the *Inquirer* for the *Press*: "I have one wheel out of the rut or at least into a shallower rut. . . . I am in better company and am getting more money, for which Allah be thanked and may he speed the day when I shall quit the newspaper business entirely." "We were as happy a group as could be found," he wrote in later years. All the young men were addicted to practical jokes, usually involving the use of water, and often highly ingenious. Sloan loved to reminisce about these years on the *Press*, saying, "Those were my college days — all the fun, and no examinations." His working day was from two until ten or eleven at night, so his mornings were his own. The *Press* gave him more jobs and better space than the *Inquirer*.

In the summer of 1898 Frank Crane, former manager of the *Press* art department and now on the *New York Herald*, persuaded him to come to New York at a salary of fifty dollars a week. But he was not happy there; the town frightened him, he had few friends, the cost of living was high; and an offer of forty-five dollars a week from the *Press* brought him back to Philadelphia after only three months. "But don't think that I have been unable to hold my own in the Metropolis," he wrote Henri. "A newspaper artist on the *Herald*, the greatest paper in the world, don't know what work is compared to the artist on the 'Press.' . . . The *Herald* likes work 'tickled up' and 'finished.' . . . The *Press* cannot give a man time to 'finish.' . . . Now if Sloan *must* do newspaper work is he not better off where he is the big frog in the little puddle and where he dare not take the time necessary to turn out slick newspaper work. . . . I feel more like an artist in Philadelphia." After his return he worked even harder than before, turning out several drawings a week of all types — story illustrations, decorations, portrait drawings and current events from photographs, picture puzzles — each calling for a different style. The paper gave him more and more space, and soon full pages in color. There was now no question that he was



FOOTBALL PUZZLE. Philadelphia Press, October 13, 1901. Estate of John Sloan.

the *Press's* outstanding artist. Much that he did was straight hack work, turned out fast and uneven in quality, but mixed in with this were his best newspaper drawings, the most striking a series of colored full pages appearing almost every Sunday for over three years, from early 1899 to 1902. Some of these were pure decoration around photographs, often inventive and handsome. Others were pictorial puzzles: drawings with hidden images, pinning drawings, drawings which had to be cut up and put together again, or folded to produce a picture. Many of them were elaborate and ingenious, both pictorially and verbally. Some of the ideas were contributed by his mother. For the mathematical puzzles he used anything he could find, getting many ideas from *The Magician's Own Book*; or *The Whole Art of Conjuring*. His subjects were often drawn from the past and the world of folklore and fairy tales. In them



*THE RATHSKELLER. 1901. Oil. 35½ x 27¼. Cleveland Museum of Art, gift of Hanna Fund.*

all his childhood reading of romantic literature was finding expression, sometimes sentimental, sometimes fantastic and delightful. In themes as in style these illustrations recall by turns Crane, Abbey and Boutet de Monvel. Even in contemporary scenes they were highly romantic, with beautiful women, ideal children and sumptuous clothes. Their style was a development of his earlier poster style, but on a larger scale and in full color, bolder and more luxuriantly decorative. In his drawings of women with hour-glass figures and long full skirts, the flowing lines recall those of Japanese prints, and the patterns of fabrics and flowers were stunningly used. The



decorative intent was fully conscious; the whole spirit was close to Art Nouveau. Though sometimes immature, these drawings were superior to average newspaper illustration. They showed a side of his talent that never appeared again so fully — romantic inventiveness, bold decoration, exuberant graphic freedom. One of the disadvantages of the ephemeral art of the newspaper is that some of Sloan's finest work of any period is in the yellowed, torn pages of the few files of the *Press* that have been preserved in libraries.

Sloan always said that he never would have been a painter if it had not been for Henri, that he was a successful newspaper artist, even that he would still be on the *Press* if he had not been fired — a slight exaggeration. He had worked in oil occasionally in the middle 1890's, but he did not start to paint seriously until Henri returned from Europe in 1897 and lived in his studio. Henri had classes there which Sloan sometimes watched, and he occasionally gave the younger man informal criticisms. Sloan was never actually his pupil, but the artistic relationship was much closer than the usual teacher-pupil one. Philadelphia had no public collections comparable to New York's, and Sloan had seen few great paintings. Also, he had "an aversion to religious subject-matter" that kept him from appreciating many of the old masters. So Henri was his chief source of knowledge. Henri passed on to him his own admiration for the great seventeenth-century realists, Velasquez, Hals and Rembrandt, and their modern descendants, Goya, Manet and Whistler. It was through Henri that he first got to know Dammier; in November 1899 Henri in Paris sent him lithographs from *Charivari*, and Sloan replied, "They give me a feeling like tonic." Henri gave him William Morris Hunt's *Talks on Art*, which impressed him, and which he reread later when he started his own teaching career. Henri was always urging him to join him in Europe, but Sloan was too cautious to give up his job. He never did go abroad, then or later — one of the few leaders of American art who did not.

Sloan's first real ventures in painting, when he was already twenty-six, were portrait heads influenced by Henri, and through Henri by Velasquez and Hals. Painted broadly in a vigorous direct style, they showed an honest sense of character and much life in faces and gestures. Their color was dark and warm, in harmonies of gray, brown, black and earthy tones. The whole Henri group had a deep hatred of impressionism, or of what impressionism had become in America, academic, pretty in color, emphasizing merely visual effects; and they shunned its high key and its blues and violets. Their dark palette was a conscious revolt against all this, a return to what they felt was the truer realistic tradition of the seventeenth century and of the nineteenth century before impressionism. This reversion was a symptom of artistic immaturity; if they had then known the more creative aspects of impressionism, the mature work of Renoir and Cézanne, they would hardly have returned to the dark naturalism out of which these masters themselves had grown.

About 1898 Sloan began to paint Philadelphia city scenes. These first tentative

pictures of the life of city streets showed an illustrator's grasp of action and character. His color was still subdued but revealed fresher observation than in his portraits, an attempt to break away from their limited formula. The color harmonies of grays and earthy tones, suggesting Whistler, Manet and Goya, were definitely a convention based on other art.

Sloan's paintings were admitted to exhibitions almost from the first. His first oils to be exhibited were *The Old Walnut Street Theater*, shown at the Art Institute of Chicago in October 1900, and *Independence Square*, shown two days later at the Carnegie Institute. "You will be able to appreciate my joyful feelings all around," he wrote Henri. In his home town he had fair luck at the Pennsylvania Academy, being included in every annual show from 1901 through 1907. He was also accepted at Chicago every year through 1906, and about half the time by the Carnegie and the Society of American Artists in New York. In April 1901 he was included in a small group show at the Allan Gallery in New York with Henri, Glackens, Alfred H. Maurer and three others — "a little exhibition of our own," as Henri put it.

With all his sociability and sense of fun, Sloan was inclined to be shy in his relations with women; and since he worked in the afternoon and at night, he had had little feminine companionship. But in 1898 he met Anna M. Wall. "Dolly," as she was called, was five years younger than he, and had also worked since she was sixteen and was now an auditor at Gimbel's. She was pure Irish, tiny, less than five feet, pretty, with blue eyes and milk-white skin. Vivacious, witty, highly sociable, she had Irish charm and an Irish temper. In many ways she was Sloan's opposite: he was highly intelligent and full of nervous energy, but rather immature emotionally, while she was natural, warm and physical. They were married on August 5, 1901, three days after his thirtieth birthday. For about a year they lived with his family, but in the summer of 1902 they settled in the studio at 806 Walnut Street.

That same summer Sloan was commissioned, through Glackens, to do etched illustrations for a de luxe edition of the novels of Paul de Kock, an ambitious publishing venture enlisting the services of Glackens, Luks, Preston and others. In the next two and a half years he did fifty-three etchings and several crayon and ink drawings, cutting down his newspaper work to three days a week and giving all his spare time to this project. While he had done a few etchings previously, this was his first real experience in the medium. De Kock's Gallic gaiety and his accent on love-making and wine-drinking were congenial to Sloan, and his illustrations were among his most humorous and spirited so far. While reminiscent of Leech and Keene, they showed a new graphic skill in their firm, flowing touch and linear grace. This skill increased with each volume; the plates for *Cherami*, probably the last, were the surest and gayest of all. His crayon drawings also revealed facility in a medium he had used little before this, and thereafter much of his best illustration was to be in crayon.

The de Kock etchings were important in Sloan's career. Up to this point practically





EAST ENTRANCE, CITY HALL, PHILADELPHIA. 1901. Oil. 27 x 36. Estate of John Sloan.

all his work had been for newspapers. Aside from his few paintings, these etchings were his first venture into what might be considered "fine art." They taught him much about graphic art, and etching in particular. And they were his first works to win him real recognition from his fellow artists. Henri, on seeing the first of them, wrote him enthusiastically: "Saw Glack on Saturday. He said the limit about your etchings. . . . I also showed the etchings to Davies. . . . He said 'Nothing better has ever been done'."

For some time the increased use of halftones had meant loss of jobs to newspaper artists. As Sloan's job was not reportorial, it lasted longer. But in November 1903 the axe fell; the *Press* informed him that its supplement was about to be replaced by a syndicated section, and that "on and after December 3 the *Press* will have to dispense with your services." However, they continued a series of weekly pictorial puzzles he had recently started, paying him about twenty dollars apiece, later raised to twenty-five. These consisted of ten pictures each representing a word in a given category: "What baseball terms are these?" or trees, American poets, poker terms, etc. These pictorial puns were often very ingenious. Sloan continued to draw them every week

for seven years, even after he moved to New York. They were his only steady source of income, but he became pretty fed up with them; "an awful lot of puns," he said.

With the loss of his *Press* job Sloan's thoughts turned toward New York. Henri had been settled there for some years, also Luks, Glackens and Shinn, now painters. Before deciding he canvassed the New York magazines and secured several free-lance commissions. In April 1904 the Sloans took a studio in the Sherwood Building, where the Henris were living. After four months there they rented a top floor, four flights up, at 165 West 23rd Street, where they were to live for seven years. Henri offered Sloan financial help so that he could give up illustrating for a time and concentrate on etching and painting, but Sloan would accept only a hundred dollars. The first few months he walked the streets making the rounds of magazines and becoming acquainted with the city. After Philadelphia, New York with its huge foreign population, crowded tenements, elevated railroads and growing skyline seemed rich material for an artist. In Philadelphia he had done only a few city scenes, but within

MEMORY. 1906. Etching.  $7\frac{3}{8} \times 8\frac{3}{4}$ .







MAN, WIFE AND CHILD. 1905. Etching. 5 x 6 $\frac{7}{8}$ .

a year after settling in New York he was producing some of his best city paintings and etchings. In every way the move to New York was a turning point. It meant definitely giving up newspaper work on a salary, the substitution of free-lance magazine illustration, and his increasing commitment to creative work as painter and etcher. He did not find himself as an artist until he came to New York. To him the city soon became home, the center of his life.

For the next twelve years or so his chief source of income was illustrating for magazines such as *Collier's* and *The Century*. He was never a fashionable illustrator; his style was too honest, and he could not turn out slick pretty pictures of the American Girl, so he was never as much in demand as his more popular colleagues. He had to go out and get almost every commission, which took up much of his time. Only later, when he had acquired more of a reputation, were stories sometimes sent to him. For four or five drawings he would receive about \$200, rising to about \$250 later. This and his weekly puzzles for the *Press* brought him a fair income, around \$2500 a year more or less. Sloan was conscientious and worked hard over his illustrations, but they often bored him, and he would always rather be painting or etching. His diary frequently expresses his dissatisfaction with the career of an illustrator, and is full of caustic observations on the taste of art editors and on fashionable illustrators.



THE PICNIC GROUNDS. 1906. Oil. 24 x 36. Whitney Museum of American Art.



He delighted in taking the pretty-girl covers of the *Saturday Evening Post* or *Collier's* and "altering" them into something ridiculous and often ribald.

His magazine illustrations were more conservative than his big flamboyant drawings in the *Press*; they continued the naturalistic style of the de Kock illustrations. Compared to the smart illustration of the day they were genuine, good in character, solid, with a true graphic touch. Their quality varied a good deal depending on his interest in the story. Many of them were far from his most inspired work, obviously a way of making his living; but when he had an interesting story or was given a free hand, they were among the best illustration of the time. Particularly humorous and lively was a series for Ralph Bergengren's burlesque pirate stories in *Collier's*, for which he invented a style like that of white-line wood-engraving. In general his illustrations in crayon or ink reproduced in linecut were more effective than his charcoal or wash drawings reproduced in halftone, which killed some of their graphic freshness. Most of his original drawings were kept by the magazines and are now unlocated or permanently lost. Some day enough of them may have turned up to make an exhibition; if so, it should establish Sloan, in his better moments, as one of the best magazine artists of his day.

In 1906 he started to keep a diary, which he continued for about eight years. A lively document, recording frankly everything that happened, with many pungent observations, it gives a picture of his life at this time such as we have for few artists. Both he and Dolly were very sociable and had a wide circle of friends, chiefly artists, writers and newspapermen. Among their best friends were Henri, Glackens, Shinn, Preston, Jerome Myers, E. W. Davis, Frank Crane, and their wives. Closest of all were Robert and Linda Henri. In these days before the telephone had become common, people called on them almost every evening, or they went out calling. There was much playing of hearts and poker, and a moderate amount of sociable drinking. Dolly was very hospitable and a good cook; people were always dropping in and staying for dinner, which she would produce with the most inadequate facilities for cooking or washing dishes. Sloan, like many thin men with great nervous energy, was an enormous eater, and his diary records almost every dinner in detail and with gusto. Frequently they would dine at the innumerable Italian or French restaurants of the neighborhood. These were the days when a good meal with wine could be had for thirty cents, when steaks, lamb and beef were everyday items, when the butcher sent a ham with his New Year's greetings. There was an extra bed in the studio, and often old friends from Philadelphia days would spend the night, and sometimes a week or so. After Linda Henri's death, Henri stayed with them for weeks at a time. Sloan's newspaper days had given him a habit of late hours, and he and Dolly stayed up almost every night until at least one and often two or three, breakfasting around noon. Most of his black-and-white work — illustrations, puzzles and etchings — was done at night, even with visitors present. A moving record of such an evening is the

etching *Memory*, made after Linda Henri's death, showing her reading aloud and the two husbands drawing.

In 1909 Sloan met John Butler Yeats, father of the poet William Butler Yeats and the painter Jack Yeats. The elder Yeats was a portraitist in the fine British tradition, though far from fashionable, supporting himself precariously by doing portrait drawings. But beyond this he was a brilliant talker, a man of deeply philosophic and poetic mind, and of extraordinary personal charm. He boarded at Petitpas' pension in West 29th Street, and held court in the restaurant, his table always filled with younger artists and writers, among them Van Wyck Brooks and Alan Seeger. Sloan and Dolly were at once captivated by him, and he by them. His influence on Sloan's mind became as great as Henri's. When he died in 1922, Sloan wrote his daughter: "My own father's death was not so great a loss to me. I was never as near to him as to John Butler Yeats."

What with illustrating, household chores, carpentry, sending his pictures to exhibitions (he had no dealer) and all this sociability, Sloan gave less than the major part of his time in these years to creative work in painting and etching. This was often deplored in his diary: "Nothing to record of any interest save the fact that I don't get at any painting or anything else. I am not in good favor with myself on this account. A spell of idleness has held me now for some time and it is wearing on me — for it seems to me that production is the greatest joy one can have." But while not a systematic painter or etcher in these years (later, after giving up commercial work, he was), his production was not small. Years of newspaper work had made him a fast worker. His diary shows that often after periods of inactivity would come a sudden spurt of creation, when he would do two or three paintings. And even when walking around the city he was gathering material. He loved to walk the streets of New York, and would always walk on errands instead of taking a streetcar or an elevated train; every day he walked several miles — a habit he kept up his whole life. In these walks he had an eye for everything; his diary is full of notes of things seen — incidents, places that interested him, the beauty of the city at particular moments — expressed with a graphic vividness like that of his drawing. From his studio window he liked to watch the life of the roofs, with women hanging up their clothes to dry, gossiping, getting a glimpse of sun and sky; or the hot summer nights when tenement dwellers slept on their roofs. He was fascinated by the private life seen through windows, and recorded many such glimpses of comedy or tragedy; after describing one tragic event he commented: "I could hear nothing — but the acting was perfect."

Often he recorded seeing something that interested him and starting a painting of it, sometimes the same day. In June 1906: "In the afternoon walking on Fifth Avenue we were on the edge of a beautiful wind storm, the air full of dust and a sort of panicky terror in all the living things in sight. A broad gray curtain of cloud pushing over the zenith, the streets in wicked dusty murk." (*Dust Storm, Fifth Avenue.*) In



THE WAKE OF THE FERRY. 1907. Oil. 26 x 32. Phillips Gallery, Washington, D. C.

March 1907: "A fine spring day. . . . Sat in Madison Square and watched the children at play. Two young nurse girls playing ball – watched by 'bums,' and self and others – varying reasons." Back in his studio: "I started on a memory of the paths of Madison Square." (*Nursemaids, Madison Square.*) Two months later: "Walked up to Henri's studio. On the way saw a humorous sight of interest. A window, low second story, bleached blonde hairdresser bleaching the hair of a client. A small interested crowd about." Next day: "Walked out to take another look at the hair restorer's window. Came back and started to paint it." (*Hairdresser's Window.*) In April 1909: "A good day's work, painting on the subject that has been stewing in my mind for some weeks. I have been watching a curious two-room household, two women and I think two men, their day begins after midnight, they cook at 3:00 a. m." (*Three A. M.*)

All his city subjects were painted from memory, except one or two seen out of his window. Only rarely did he even paint sketches outdoors in the city. Sometimes a



sketchy drawing served as a memorandum. He never made complete drawings or color studies, but worked the picture out directly on the canvas. Frequently he would go back to the scene to refresh his memory. Almost all these memory pictures were painted quickly and fairly easily, often in two, three or four sessions. Sometimes two or three paintings would be started and finished within ten days or two weeks. His satisfaction at the way a picture was going was often recorded: "Got a right good start," or "Think it's one of my best things." His technique in these years was entirely direct painting, without underpainting. In all this one can see his experience as an illustrator.

The chief motivating force of Sloan's art was his interest in human beings — not humanity as a vague abstraction but actual men and women, his many friends, and beyond them, the city's millions. He liked what was common, everyday and universal, preferring the life of the great mass of people to that of the upper classes. He liked the places and occasions when people got together for sociability and enjoyment — restaurants, barrooms, dance halls, parks, and that new phenomenon, the five-cent movie. He enjoyed character, in people and in places, and the humor of daily life. His art had that quality of being a direct product of the common life, absolutely authentic and unsweetened, that has marked the finest genre art of all times. It had plenty of sharp satire, usually directed at the rich and pretentious. But on the whole his was a kindly humor, without the bitterness of the following generation of city realists. With all his naturalistic gusto for truth, his viewpoint was fundamentally affirmative. Beneath poverty, drabness and the commonplace, he saw essential humanity. A picture like *Three A. M.*, a glimpse of common life seen with utter fidelity to setting and character, was filled with a deep human warmth. "It has beauty, I'll not deny it," he wrote. "It must be that human life is beautiful." In the etching *Man, Wife and Child* there is a lovely feeling for the humorous healthy relation between a man and a woman. This emotion is even more intense in *Turning Out the Light* — in its deep healthiness and tenderness, one of his most moving works. He loved youth, and particularly young women and girls; after seeing two girls roughhousing he wrote: "A fine youthful vigor and beauty in their play. I enjoyed watching it. I get a joy from these healthy girls (one of them on the verge of womanhood) that I can't describe — it's as big as life itself." There was no trace of the idealization with which most American artists painted youth; his shopgirls and sweatshop workers were shown without softening their "vulgarity," but with a delightful sense of youthful exuberance. Sloan was using elements of reality that few American artists had used before, to say something about life in an American city, and beyond that, the universal things in human life.

He also loved the city for itself, the character of particular streets. As he wrote of *Sixth Avenue and 30th Street*: "It has surely caught the atmosphere of the Tenderloin, drab, shabby, happy, sad, and human." He loved the city's changing moods in dif-





HAIRDRESSER'S WINDOW. 1907. Oil. 32 x 26. Wadsworth Atheneum, Hartford.

ferent seasons, weathers and times of day: the freshness of a May morning, the melancholy of a rainy day, in the evening when the sky was still light but the street lamps were being lit, and at night with all its play of colored lights against the dark. His feeling for the city was like the landscapist's for nature. With all its realism, his art was that of a poet who found his beauty all around him, in the everyday life of city streets.

These pictures were very broadly painted, with little detail or high finish. Everything was drawn with the brush, in a style essentially graphic. It was a witty brush,

with a quick skill in catching gestures and attitudes, in characterizing individual faces and figures. A lively sense of movement filled not only the figures but trees, clouds and sky; every inch of the canvas was alive. Although Sloan had come late to painting, he was proving himself a natural-born painter, a man who handled brush and pigment with instinctive grace. Everything unessential was omitted; but one would not want more detail, indeed it would detract from the point. The emphasis was never on form for itself; the forms did not have much solidity or plastic quality; yet they were filled with a life of their own. It was essentially an impressionist art — an impressionism of place, incident and character. Its wit was combined with a graphic completeness that linked it with Hogarth and the great genre art of all time.

In his early New York city scenes his color was still relatively dark and limited; but within its range of subtle grays, off-whites and grayed browns it had an instinctive sense of color harmony. It always revealed fresh observation, and a constant struggle

*THE HAYMARKET. 1907. Oil. 26 x 31 7/8. Brooklyn Museum.*





*SIXTH AVENUE AND 30TH STREET. 1907. Oil. 26 x 32. Collection Mr. and Mrs. Jacob H. Rand.*

to free himself from the limitations of his early palette; as he once said, in these years he was "fighting for more color." Each year his grays were giving way to a higher, clearer gamut, wider in range. By 1910 his early limitations had been discarded, and his color, though by no means brilliant, was lively and luminous.

In this color development he was helped by the Maratta system. "The palette is an instrument, like a piano or violin," he later wrote. "To stumble around in full colors and raw white is as stupid as it would be if a musician were to play the piano wearing boxing gloves." Previous to this, he once said, he had been "making his own piano." In 1909 Henri introduced him to the Maratta colors and to Maratta himself. Sloan took to the system from the first, and within a few months wrote: "I am pleased out and out with the Maratta paints. They are a wonderful instrument." After a few years he substituted regular pigments, mixing the hues in "an arsenal of forty-eight tones, each in three shades, and all in separate glass jars. From these I could readily select a particular palette."





FIFTH AVENUE. 1909. Oil. 32 x 26. Private Collection.

At the same time that he was doing city scenes from memory, he was painting as much if not more from the model, mostly portraits of women, many of them friends whom he asked to pose; none were commissioned. Revealing his shrewd sense of character and his unflattering realism, they were alive in a way that most academic portraits are not; but they seem curiously like exercises rather than complete pictures. He had never had any regular instruction in painting nor much experience working from the model, and these studies were a form of retarded studentship, carried on in his thirties instead of his twenties. By contrast with his memory pictures, he usually had a hard time with them, working long over them, continually scraping out and repainting. Day by day his diary records his struggles and failures. For example, in a portrait of Mrs. Henry Reuter Dahl: "After a wild struggle I find that I have not got anything important. She posed splendidly and I worked for about five hours to no purpose apparently." Next day: "Today I must register another total failure as a result of another attempt to get Mrs. Reuter Dahl on canvas. Head in a whirl, lost in my palette; unable to really 'see' the thing that I was after. Altogether dismal." But two weeks later: "I got a thing that will last at last." Another portrait that caused him much anguish was the *Girl with Fur Hat*, which took him eleven sittings, in the course of which he wrote: "Why will a man take on all the agony of mind and fatigue of body which results from the struggle to do something decent in paint?" A portrait of Dolly in 1909 was also hard going; at one point he wrote: "Will try again, and again, and again!" But it is noticeable that these agonizing experiences usually had a happy ending. Sometimes he used professional models; but after finishing with one he particularly liked, he commented: "I hope to have her again before long. But models are an expensive luxury when no pictures are being sold."

These struggles to paint from the model, contrasted with the ease of his city paintings, suggest almost a split personality, producing what seems to us his most creative work with little difficulty but laboring over work which now seems much less interesting. But the city scenes were a continuation of his illustrations, produced by the same process of observation and memory, whereas in his portraits he was up against reality, the thing-in-itself, in all its actuality and intractableness. This painting from the model was an invaluable experience, and must have contributed to the growing solidity of his genre paintings.

Among the first products of Sloan's settling in New York was a series of ten etchings of city life done in 1905 and 1906. This was the first time in his graphic work that he had pictured the life around him without having to please a newspaper public or an editor. In style these etchings were related to the nineteenth-century tradition of Leech and the *Punch* artists, as well as of Damier and Gavarni. Sloan admired Leech all his life, even saying that in some ways he considered him the equal of Rembrandt. His influence was most evident in the earliest prints; *Fifth Avenue Critics* could have come right out of *Punch*; but such obvious derivations soon disappeared,



THREE A. M. 1909. Oil. 32 x 26. Philadelphia Museum of Art.



although in the largest sense Sloan always remained a continuer of the English graphic tradition. With each plate his individuality appeared more clearly; reality itself seemed to dictate both subjects and style. The de Koek etchings had been gay and delightful, but his New York plates had an almost uncouth force. The essence of his artistic personality was coming out in these etchings. Into them Sloan got something that he was not realizing so fully in his paintings. Purely as illustration they were more complete expressions of his vision of life. And they also achieved larger, more substantial forms, filling the whole picture space better. In his best plates sculptural modeling was carried further than in any paintings of the time, foretelling his mature painting style.

Etching offered Sloan richer technical resources than any other graphic medium he had used. The refinement of the etched line, its differing weights and densities, and its actual physical substance due to the pressing of the paper into the ink-laden lines, made it a far more living medium than any photomechanical process. His technical skill increased with each plate; the modeling by line became surer, and he learned to model in the darks, to get light into them. His plates were "honest" technically, not depending on tricks in wiping and printing, the tones produced by straight linework. They had no Whistlerian ultra-refinements, and there was nothing about them to endear them to that special race, print collectors.

In 1906 the American Watercolor Society invited ten of Sloan's etchings to its annual exhibition. But only six were hung, and he was told that the committee felt that the other four were "too vulgar" for public exhibition. "I asked the chairman to be introduced to some of these sensitive souls but he would not comply," Sloan noted. He demanded that the remaining six be taken down, but without result. Sloan's etchings sold hardly at all for years, although they were priced at only five dollars each. He made the rounds of the print dealers but few of them would take them even on consignment. Occasionally a discerning collector would buy a set; one of the first was Henry W. Kent of the Metropolitan Museum. In 1906, at the request of the Lenox Library, Sloan gave them fifty-eight proofs. In 1913 *The Masses*, of which he was then art editor, published a full-page advertisement offering any of his New York etchings for two dollars plus one dollar for a year's subscription to the magazine, and repeated the offer next year at five dollars for two etchings and a subscription; but not a single order was received. In 1915 Sloan selected 1600 names from *Who's Who* and sent them a brochure and a letter offering a set of thirteen of his city prints for thirty-five dollars; two sets were sold, one to the Newark Museum. It was not until the late 1920's that they began to have any steady sale.

Today, when young artists have many opportunities to exhibit, it is hard to realize the state of the American art world forty or fifty years ago. Few dealers were interested in American art, and still fewer would take a chance on an unknown artist. Almost the only way for a painter to get his work before the public was in the large



GIRL IN FUR HAT. 1909. Oil.  $31\frac{1}{2} \times 25\frac{1}{2}$ . Art Museum of the New Britain Institute.

annual exhibitions of the National Academy and similar institutions. Getting into these big shows was a major event in a young painter's career; it could mean the difference between artistic survival or failure.

Though the Pennsylvania Academy had been hospitable to Sloan from the first, in 1907 only one of four pictures he sent was accepted, and in 1909 all his entries were rejected. "So that incident's closed, with a bump on my head," he noted, "and I am out of pocket the cost of cartage. Thomas Eakins' opinion is the only one on the jury that's worthwhile. I would like to know how he voted on them." The Carnegie Institute included him in half its shows, and in 1905 *The Coffee Line* was awarded an honorable mention. But in 1907 all four of his entries were rejected, in 1908 two out of four, and in 1909 all three. In New York, the art center of the country, he had



a still more difficult time. The supposedly liberal Society of American Artists, after accepting his work three years, rejected all his entries in 1906. The National Academy of Design, the citadel of conservatism in the art world, did not admit him until 1906, and for the following three years included him in about half its exhibitions; but sometimes half his entries were turned down, sometimes all, including some of his best paintings; and those accepted were usually skied. After 1909 he was not included in any Academy shows, probably because he stopped sending. It is small wonder that his diary is full of caustic comments on the Academy. It is true that he was not completely excluded from the big exhibitions; other more radical artists had a harder time. But considering the general level of these shows he was unjustly treated, and especially by the National Academy, which counted for most. Some of his old comrades were receiving the same treatment, particularly Luks. Sloan was not a man to take this lying down; he was energetic and ambitious, and he had decided convictions about an artist's right to exhibit.

*SOUTH BEACH BATHERS. 1908. Oil. 25 $\frac{7}{8}$  x 31 $\frac{7}{8}$ . Walker Art Center, Minneapolis.*





YEATS AT PETTIPAS. 1910. Oil.  $26\frac{3}{8} \times 32\frac{1}{4}$ . Corcoran Gallery of Art.

All these conditions led the Henri group to try to exhibit their work independently, in cooperation with other non-academic painters. They had already staged one such exhibition at the National Arts Club in New York in January 1904, when about fifty pictures were shown by Henri, Glackens, Luks, Sloan, Davies and Prendergast – six of the future Eight. The exhibition aroused wide interest and strong reactions pro and con; one writer reported that Luks' work "nearly produced a riot in the club." The reviews, under headings such as "Startling Works by Red-Hot American Painters" and "A Most Lugubrious Show," showed bewilderment, outrage or open-minded interest – reactions much like those which later greeted the first modernist exhibitions; but the public had flocked to see the show. Ever since, the group had considered another such exhibition.

Matters came to a head in March 1907, when Henri, now an academician, was serving on a National Academy jury. The jury accepted only one of Sloan's two entries, and considered classing some of Henri's as number two, meaning that they might or might not be hung; and Henri withdrew them. Sloan commented indignantly: "The puny puppy minds of the jury . . . were presuming to criticize Robert Henri. I know that if this page is read fifty years from now it will seem ridiculous." A few days later Sloan discussed with Glackens "the advisability of a split exhibition from the National Academy of Design since they seem to be more and more impossible," and a week later he talked it over with Henri and Luks. On April 4 a meeting was held at Henri's "to talk over a possible exhibition of the 'crowd's' work next year. Henri, Luks, Davies, Glackens, Sloan and Lawson were present – and the spirit to push the thing through seems strong. I am to take charge of the moneys." Each man was to put up fifty dollars toward renting a gallery. Davies saw William Macbeth, who agreed to make his gallery available the following season for a guarantee of five hundred dollars. In the meantime the Academy held its annual election of members. An unusually large and good list of nominees was presented, including Davies, Lawson and Myers. But out of thirty-six the Academy elected only three – Pennell and two others – and did not re-elect Henri to its sixty-man jury panel. This raised another disturbance in the art world. Sloan, interviewed by the press, labeled the Academy's attitude "honest stupidity."

At a second meeting at Henri's on May 2, plans for the exhibition were approved and Sloan as treasurer collected fifty dollars from each man. Davies wrote Prendergast, who was strongly for the idea. The newspapers got hold of the story and published articles on the "Eight Independent Painters" or simply "The Eight." The *Sun* said that they "have been referred to often as 'the apostles of ugliness' by a larger group of brother artists who paint with a T-square and a plumb line."

Although Henri was generally regarded as the leader, Sloan actually organized the show, acting as both treasurer and secretary, with the constant counsel of Davies. It was Sloan who signed the agreement with Macbeth, handled all funds, kept





*SUNDAY, WOMEN DRYING THEIR HAIR. 1912. Oil. 25½ x 31½. Addison Gallery of American Art.*

accounts, arranged for publicity, rounded up photographs, even did much of the photographing of his fellows' pictures, planned the catalogue with Davies, read proof and took care of mailing lists. When an additional assessment of forty-five dollars apiece seemed necessary he wrote letters to each man, and "made drawings in each letter to try to take off some of the shoe." On the evening the show was to be hung, he was the first at Macbeth's, unpacking the pictures. Later most of the others came in and "finally the deed was done and we thought it looked well." Each man was represented by four to ten paintings, Sloan by seven.

The show opened February 3, 1908. Dolly went to the opening, but "I felt that my clothes were not of the prosperous aspect necessary in this city. The appearance of poverty is the worst possible advertising these days. They report great crowds at the gallery." This large attendance continued; one day he recorded that three hundred people were coming in every hour. A few critics were hostile; but the general tone



SUNDAY IN UNION SQUARE. 1912. Oil. 26 x 32. Collection Mr. and Mrs. George Otis Hamlin.

of the criticism was open-minded, indeed favorable; James Humecker in the *Sun* was especially perceptive.<sup>9</sup> On February 17 Sloan recorded jubilantly: "We've made a success — Davies says an *epoch*. The sales at the exhibition amount to near \$4,000. Macbeth is 'pleased as Punch.'" Seven paintings were sold — two each by Henri and Davies, one each by Luks, Lawson and Shinn; four of the seven were bought by Gertrude Vanderbilt Whitney. "I feel almost as glad as though I had sold some

<sup>9</sup> Later published accounts of the critical reception of the Eight exhibition greatly exaggerate its hostility. The often repeated phrases "apostles of ugliness," "the revolutionary gang," and "the black gang," were evidently terms applied to the Henri group by their academic colleagues rather than by the critics, probably from the time of the National Arts Club exhibition in 1904. From their use in later articles about Sloan, it seems likely that he himself repeated them to the writers, thus giving them currency. The most commonly quoted epithet, "the ashcan school," did not become current until the middle 1930s. Its origin is obscure; it may have been an echo of Art Young's statement in 1916 about the revolting art editors of *The Masses*.

myself," Sloan wrote. No additional assessment was necessary, as the sales took care of Macbeth's guarantee. The Pennsylvania Academy asked for the show, and afterwards it circulated to eight cities for more than a year. Sloan handled all the details — correspondence, shipping, insurance, bills — with a business friend arranging the bookings. The Eight were an entirely informal body, and they never exhibited again as a group. But their show had an effect out of proportion to its size. It dramatized the growing opposition to academic control, and thus proved to be a landmark in American art. And the members of the Eight, individually and collectively, were to be leaders in the battle for independent art for many years.

The following year Henri and Sloan conceived the idea of a permanent showroom where the work of about fifteen independents could be seen, and even reached the point of inspecting a building at 31 West 35th Street. In December 1909 Sloan revived the idea, but in the form of a large exhibition of selected artists, each to pay so much per work. Henri on the other hand suggested a more ambitious plan: a society to be

*LITTLE MOVIE THEATER. 1913. Oil. 20 x 24. Toledo Museum of Art.*







SAVINGS BANK. 1911 Oil. 32 x 26. Estate of John Sloan.

called "Independent American Artists." Sloan saw Davies, who was enthusiastic and ready to put up money, "anxious to give the younger men a chance to show their work. As he and I together put it in shape — if *helping the younger men* ceases to *help us* — then it is time for us to fossilize, *get out, go to the N.A.D.*" But when a meeting failed to produce action, Sloan became impatient, and he and a business friend decided to go ahead on the single large exhibition plan. "*I am going to go at this thing with Ullman,*" he wrote. "*I believe we can do it.*" In early March Walt Kuhn entered the picture with a similar plan, an exhibition to be backed by himself, Sloan, Henri and Davies with two hundred dollars apiece. From then on the project

developed rapidly. A few other backers were added. Sloan again acted as combined treasurer and secretary. The building on West 35th Street was rented for a month. Exhibitors were to pay fees ranging from ten dollars for one work to thirty dollars for four. There was no jury, and the selection of exhibitors, which was in the hands of the organizers, was highly informal. Anyone of a liberal persuasion was welcome, and they flocked to enroll, including many of Henri's students. Sloan noted that "Stieglitz is hot under the collar about our show. . . . I imagine he thinks we have stolen his thunder in exhibiting 'independent' artists." The whole show was organized in three weeks. As usual, Sloan took the chief responsibility and did most of the work, though with more help. He gave all his time to it, often into the small hours; just before it opened he worked on last-minute details thirty-four hours without stopping.

The "Exhibition of Independent Artists" occupied the entire building and included 260 paintings, 23 sculptures and 344 drawings and prints. It was a huge miscellaneous show, prevalingly liberal but also including some conservatives. The Stieglitz group

*RENGANESCHI'S, SATURDAY NIGHT. 1912. Oil. 26¼ x 32. Art Institute of Chicago.*







*SPRING PLANTING. 1913. Oil. 26 x 32. Collection Mrs. Cyrus McCormick.*

and the few modernists so far in this country were absent. On the evening of the opening, April 1, 1910, "the three large floors were crowded to suffocation, absolutely jammed, at nine o'clock. The crowd packed the sidewalk outside waiting to get in. A small squad of police came on the run. It was terrible but wonderful to think that an art show could be so jammed. . . . There were at least 2,000 people on hand in the evening." "We are showing the New York public," he wrote exultantly, "such an exhibition of American art as has never been seen before." The attendance kept up steadily through the four weeks. After it was all over Sloan took care of winding it up, sending a treasurer's report to the fifty participants and paying the backers 33 4/5 cents on the dollar.

Early the following year Rockwell Kent proposed to Sloan another independent exhibition. Although Sloan was "in a state of grinch about the whole exhibition game and did not feel disposed to get up another show," he worked with Kent on the plans,



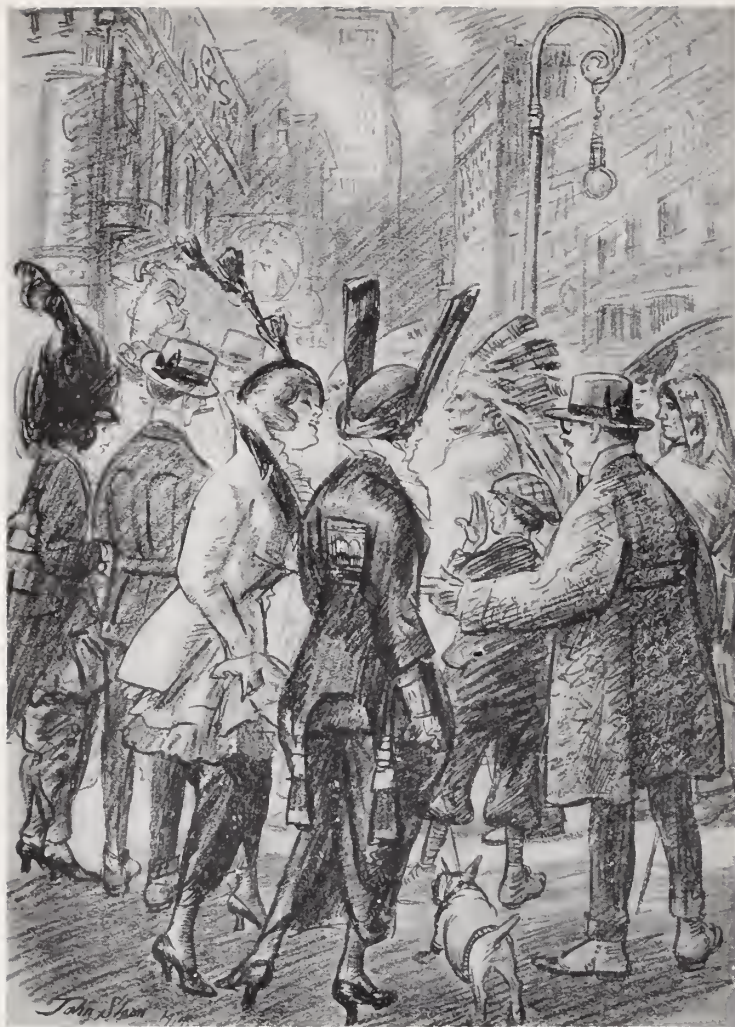
BACKYARDS, GREENWICH VILLAGE. 1914. Oil. 26 x 32. Whitney Museum of American Art.

and agreed to Kent's proposal that the exhibiting artists should sign an agreement not to send to the National Academy during the year. But Henri objected strenuously to this, saying that "they had never put the screws on anybody in their exhibitions," and Sloan went along with Henri in refusing to take any part in the show, even after Kent had withdrawn the restriction. The exhibition produced the first split in the Eight, with Sloan, Henri, Glackens, Lawson and Shinn not participating, and only Davies, Luks and Prendergast taking part, together with nine others, including the modernists Maurer, Marin and Hartley.

In all these years of exhibiting and getting up exhibitions, Sloan did not sell a single painting until 1913, when he was forty-two. (A friend had paid him fifty dollars for a painting in 1903, but this was more a gift than a sale.) When William Macbeth in 1907 had a client interested in two paintings, Sloan wrote in his diary: "Suppose — suppose he should sell one — foolish thought. I can hope and so can Dolly." But nothing came of this. The first real sale of a painting was to Dr. Albert C. Barnes, who bought a nude in 1913, probably at Glackens' urging. Sloan was not to sell another picture for three years. Today it is hard for us to understand why his city scenes failed to sell. Doubtless they seemed sordid and drab to the picture buyers of that day, who were used to a sweeter diet and preferred pleasant subjects to hang in their homes. And his work lacked the technical brilliancy that made Henri, Luks and Bellows more acceptable; it was too quiet, modest and genuine.

Sloan had never been much interested in politics. Voting for Bryan in 1908, he commented, "I am not a Democrat, I am of no party." But an emotional bias in favor of the masses as against the privileged, and an ardent pacifism, were fundamental in his nature. In December of that year a socialist friend, Charles Wisner Barrell, expounded socialism to him and he accepted its general principles; this was confirmed by a reading of the platform of the American Socialist Party the following May. A few evenings later, dropping into the Jefferson Market night police court, he watched the women of the street having justice meted out to them and was enraged by the petty tyranny of the courtroom. "My heart melted one minute and grew red hot the next," he wrote. It was characteristic that this episode completed his conversion — not reading Marx. Next week, when a truckman called with some pictures, "I tried to convert him to socialism, but he is of the contented sort. Has a little home of his own, etc. No revolt in him." He made many new friends in socialist circles, and worked on his own friends, without much success. In August 1909 he began to contribute cartoons to *The Call*, without pay; and from then on he was to do a great deal of such unpaid work for various socialist publications. He and Dolly became members of the Socialist Party in early 1910. Soon she was even more active than he in socialist and suffragist work, was elected recording secretary of their socialist branch local, and was busy day and night organizing street meetings. At these he would be in the crowd, handing out socialist literature "with a few words to each victim. There is a





INDIANS ON BROADWAY. 1914. *Masses*, July 1914.  
Crayon  $21\frac{1}{4} \times 14\frac{7}{8}$ . Estate of John Sloan.

serious kind of humor about such an affair." That fall he was socialist candidate for the state Assembly, receiving 102 votes; and he ran again in 1913.

For years Sloan had played with the idea of a magazine of pictorial art free from commercial restrictions. We find him in 1909 discussing with *The Call's* city editor "an idea of starting a political socialist humorous paper somewhat on the lines of *Simplicissimus*." Next year his socialist friend Piet Vlag launched *The Masses*, a magazine devoted to cooperatives but including work by socialist writers and cartoonists, of whom Art Young was the most prominent. When it was about to fail in the summer of 1912 these contributors held a meeting, at which Sloan and Dolly were present, and decided to keep it going somehow. For editor Young nominated Max



Eastman, a young poet and militant socialist. Sloan wrote him a letter: "You are elected editor of *The Masses*. No pay," and all present signed it. The revived *Masses* was a completely cooperative project, owned by its editors, all of whom were artists and writers who contributed their work to it. The burden of money-raising was Eastman's, and his eloquence persuaded the liberal-minded rich to give generously to a magazine devoted to their own overthrow. Dolly was business manager, with the responsibility of paying the bills. Eastman has described her as "a tiny, vital, scrappy, devoted, emotional secretary of socialist locals, organizer of socialist picnics, collector of funds for strikers. . . . She and I alone raised the money to get it out, she in small sums, I in fairly large."

Among the contributing editors, divided into "literary" and "art," Sloan headed the latter list, which in the next few years included Young, Bellows, Stuart Davis, Coleman and many other artists. From the first Sloan acted as art editor, a title that was formally given him later. At the monthly editorial meetings, attended not only by the editors but by some contributors and friends, stories and poems were read aloud, drawings were shown, and all were voted on by both literary and art editors — a unique experiment in democratic editing. "John Sloan and Art Young were the

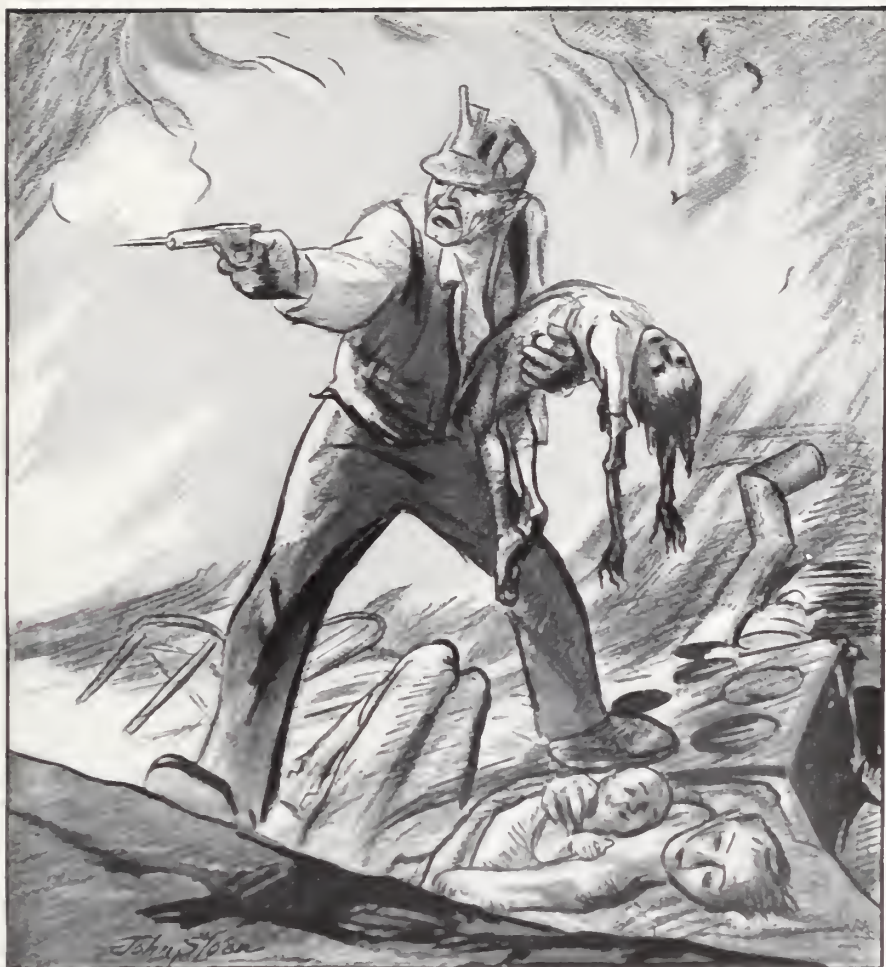
*BEFORE HER MAKERS AND HER JUDGE. 1913. Masses, August, 1913. Crayon. 16½ x 25. Whitney Museum of American Art.*



only ones of the artists who were verbally quite articulate," wrote Floyd Dell, Eastman's managing editor, "but fat, genial Art Young sided with the literary editors usually; and John Sloan, a very vigorous and combative personality, . . . spoke up strongly for the artists." Eastman has paid tribute to Sloan's contribution as art editor. "He knows all about make-up, all about printing and engraving, and he understands socialist politics. . . . Sloan loved *The Masses* and would waste time on it in the same childish way I would. . . . I can see Sloan at a *Masses* meeting, holding up a drawing by Stuart Davis of two sad, homely girls from the slums of Hoboken, and proposing the title: 'Gee, Mag, think of us bein' on a magazine cover!'" Under Sloan's guidance *The Masses* made several radical pictorial innovations. It made the pictures independent of the text, it scrapped long captions, using one-line captions or none at all, it introduced a new boldness of style, and instead of halftones it used linecut, which Sloan felt was far more direct and telling. All these innovations were to have a lasting effect on magazine illustration in this country.

*The Masses* gave Sloan his first opportunity to do the kind of illustration he believed in. In its first two years he contributed several drawings to every issue. Freer and bolder in every way than his work for commercial magazines, they were the best illustrations he ever did. Of all the regular contributors he and Young were the strongest, though in opposite ways. Most of Sloan's drawings were not cartoons but realistic subjects as in his etchings and paintings, but now with definite social content. Not all were satirical. A drawing like *At the Top of the Swing* was a poem of city youth; Walt Whitman would have liked it. *The Return from Toil*, a group of working girls arm-in-arm, laughing and fooling, not only completely lacked social protest but was Sloan's affirmative statement that workers were not necessarily the pathetic stock figures of socialist cartoons. Here was a fundamental difference between his conception of socialist art and that of Young and the other political cartoonists.

On the other hand he was himself no weak satirist. At first his satire was more social than political, an attack on the luxury and callousness of the privileged class. It was always the human side of social questions that inspired his best work, such as *Before Her Makers and Her Judge*, based on what he had seen in the Jefferson Market court three years before. The problems of women concerned him particularly — their working conditions, their fight for the vote, and the problem of prostitution. Religion was another theme that aroused him. When a crowd of unemployed homeless men was refused shelter by a New York church and their leaders arrested, his *Calling the Christian Bluff* was a biting comment. In general his satirical drawings were not on abstract themes but based on actual events. As the months passed he began to attack political subjects more often. In April 1914 occurred the Ludlow Massacre in the Colorado coal mines, one of the most horrifying tragedies in American labor history. Here was no abstract ideological question but a terrible event, in which the issues were clear. It inspired Sloan to produce several purely political cartoons which were



LUDLOW, COLORADO. *Masses*, June 1914, cover.

among the most powerful the magazine had published. They show that when dealing with themes as humanly moving as this, he could be an extremely effective cartoonist.

The war in Europe aroused all Sloan's pacifism, expressed in one of his most telling cartoons, in September 1914. Eastman, Young and Dell took an uncompromising anti-war stand, and with each issue the editorial tone became more violently anti-militarist and anti-capitalist. But Sloan played little part in this campaign; although he had contributed heavily to every issue through September 1914, after this he had relatively few illustrations, mostly non-political. The reasons were partly ideological, partly personal. Like many other socialists he had been disillusioned by the way European socialists had abandoned internationalism. He found himself less and less in sympathy with the magazine's editorial policy. There had always been friction





between the literary and art editors over the rival claims of propaganda and art. The war had made this issue more acute. Most of the illustrations were now straight political cartoons, on the artistic level of newspaper work. Although Sloan himself had produced some of the strongest cartoons in the magazine, the role of cartoonist never fitted him. Interested in many aspects of life, with a strong sense of humor, and inclined to be a skeptic, he could not see the world in the black-and-white terms which make effective propaganda. From his sincere devotion to socialism he was reverting to his basic individualism.

For some time Davis, Coleman and Glintenkamp had felt that their pictures were being slanted by having socially-conscious captions tagged on to them. Sloan consented to be their spokesman and at a meeting in April 1916 he presented a resolution that the positions of editor and managing editor be abolished and that editorial responsibility be divided between the literary and art editors. A vote on the resolution resulted in a tie. At a second meeting, with more editors present, it was defeated and Eastman was re-elected editor. Dell then moved that Sloan and the other rebels be dropped from the magazine, and Young seconded the motion, stating vehemently, "To me this magazine exists for socialism. That's why I give my drawings to it, and anybody who doesn't believe in a socialist policy, so far as I go, can get out!" But this motion was also defeated. "A contrite feeling . . . took possession of the whole crowd," Eastman wrote. "Instead of throwing out the rebels, we elected them to office: Sloan, vice-president of the company; Coleman, treasurer; Becker to the Board of Directors. Everyone became amiable again. . . . We parted like a happy family." But that night Sloan, after thinking the whole thing over, wrote to Eastman: "Dear Max: 'If thy right hand offend thee, cut it off.' This afternoon I played the part of one of the five fingers in the above suggested tragedy, and foolishly resisted amputation. Now, alone at night, I have decided to submit to the operation. I hereby tender my resignation." Davis, Becker and Coleman also resigned. Art Young gave a statement to reporters: "The dissenting five artists were opposed to 'a policy.' They want to run pictures of ash cans and girls hitching up their skirts in Horatio Street — regardless of ideas — and without title."

Within the next few years Sloan left the Socialist Party. But although no longer active politically, in his thinking and his emotional reactions he remained a socialist to the end of his life, and both in private and public he often expressed himself on that side of issues.

Until the Armory Show of 1913 Sloan had seen little modern art. The Armory Show was to some extent an outgrowth of the independent exhibitions in which he had played such a part. It began as another big independent American show like that of 1910, the lead being taken this time by Kuhn, Myers and a few others. Eventually this group grew to twenty-five members calling themselves the Association of American Painters and Sculptors, with Davies as president, and including all of





THE RED PAINT MILL. 1914. Oil. 26 x 32. Estate of John Sloan.

the Eight except Shinn. In general they were not modernists but liberals who believed in the independent idea. Sloan though a member did not play an active part, doubtless influenced by the fact that Henri was not one of the leading spirits. And at this time he was much occupied with *The Masses*. In the hands of Davies and Kuhn the show was growing into something quite different from its original plan, with the foreign section predominating in its impact if not in numbers. Sloan rather resented this. It was Glackens who headed the committee that dealt with the work of American artists. But Sloan exhibited in the show and helped hang it.

Nevertheless, the Armory Show had a strong influence on him, and from this time on he was always interested in what he called "ultra-modern" art. Modernism made him more aware of the plastic element in painting, and this in turn led him to a deeper study of the old masters. As he said: "I consciously began to be aware of the technique of art: the use of graphic devices to represent plastic forms. While I





GLOUCESTER TROLLEY. 1917. Oil. 26 x 32. Canajoharie Library and Art Gallery.

have made no abstract pictures, I have absorbed a great deal from the work of the ultra-moderns." "The ultra-modern movement is a medicine for the disease of imitating appearances," he said. "It is a return to the root principle of art: that art is the result of an interest in Things, not effects." In his teaching he talked much about modern art. But he never abandoned his fundamental belief in representational art: "Work which is purely non-representational loses some of the texture of life. Students cannot have too much training in cubism but there has to be an interest in life before the work takes on a healthy creative vigor." The modern masters he most admired were Van Gogh and Renoir. In Van Gogh what interested him was his line, which gave him a new conception of its function in painting. Renoir's influence came later but was more lasting, leading him to concentration on form and to a more complex technique. In the years following the Armory Show the general influence of modern art showed in a trend away from illustrative toward purer painting qualities, in a

richer sensuousness, and especially in a final freeing of his color from its earlier restrictions. But there was no imitation; modernism to him was not a movement to join, but a liberating force. In pictures like *Spring Planting* and *Backyards, Greenwich Village* he was handling the same kind of subjects as before, but with a new lyricism and a delightful freshness and purity of color.

Every summer from 1914 to 1918 Sloan spent at Gloucester. These were his first summers out of the city, and his first extended experience in painting outdoors. The first summer he painted one or two landscape sketches a day for two months, returning to New York with ninety paintings; and he continued to concentrate on landscape throughout his Gloucester summers. For the first time he was making an intensive study of outdoor light and color. Each picture was an individual problem. "After selecting the subject," he said later, "I would take half an hour to set my palette. Then I would pick up those set tones and draw with paint. Instead of imitating the colors in nature, I decided on some quality of color that interested me and set a limited palette." These studies were exercises for his eye rather than complete paintings. Like his earlier portraits from the model they were a continuation of his studentship. Sloan, now in his middle forties, was still a learner, as he was to remain all his life.

Though closer to impressionism than anything he had ever done, these studies showed no such emphasis on atmosphere and appearances. He retained his primary interest in things and their tangible existence. Compared to the impressionist palette his color was deeper and warmer, with more neutral tones, and a full range of values from light to dark. But this outdoor work reinforced the tendency toward higher color that had showed in his work for some years. Through these summers we can see his palette becoming clearer and more positive, and with an increasingly logical system of color harmony. The best of his Gloucester pictures were among his most brilliant works in color — vigorous, tonic, never sweet. They also showed a great gain in painterlike quality. It was still direct painting, broad and spontaneous; everything was drawn with a full brush, and with a richer feeling for pigment.

His Gloucester work showed an unexpected but genuine feeling for landscape. Like his city scenes, his landscapes had a robust realism, an interest in the character of a place; but this was combined with a nature poetry new in his work. The influence of Renoir was often evident, though not in an imitative way. His finest landscapes, such as *Big Apple Tree*, had a new sense of abundance, ripeness, full-blooded sensuousness. Here Sloan was no longer an illustrator but a natural painter, enjoying the color and luxuriance of nature, and expressing that enjoyment freshly and directly.

Several Gloucester street scenes, which unlike his New York ones were painted on the spot, were notable for the freshness with which they captured the flavor of a New England town. Where an impressionist would have ignored the everyday actualities and turned the whole scene into sunlit air with forms vaguely seen



*BIG APPLE TREE. 1918. Oil. 32 x 26. Estate of John Sloan.*

through it, Sloan was interested in the town itself and its busy life. In *Gloucester Trolley*, the crowd of gaily dressed girls flocking to board the trolley is one of the happiest passages of color and handling in all his work. In their gift of seeing the lyric poetry of everyday reality, such pictures remind one of the early French impressionists.

In the summer of 1919 the Sloans took a motor trip with the Randall Daveys across the country for five or six weeks, ending up in Santa Fe. This was the first time Sloan had seen much of this country outside of the East. The austere beauty of





*THE CHAMA RUNNING RED. 1925. Oil. 30 x 40. Estate of John Sloan.*

the desert and its grandeur of scale, the clear climate, the life of the Indians and the Spanish inhabitants — all this was completely new to him and as different as possible from the streets of New York or the tidy New England landscape. Next summer he bought a house in Santa Fe, and thereafter spent about four months there every summer except two. He became much interested in Indian art, and in 1931 he and Dolly organized a large exhibition which was circulated throughout the country. In 1940 he built a house in the desert outside Santa Fe, christened “Sinagua” — “without water.” For over thirty years many of his subjects were found in New Mexico, not only the desert landscape but the town of Santa Fe, the picturesque religious ceremonies of the Spanish population, and the ceremonial dances of the Pueblo Indians. “I like to paint the landscape in the Southwest because of the fine geometrical formations and the handsome color,” he said. “Study of the desert forms, so severe and clear in that atmosphere, helped me to work out principles of plastic design, the low relief concept. I like the colors out there. The ground is not covered with green mold as it is elsewhere. The piñon trees dot the surface of hills and mesas with

exciting textures. When you see a green tree it is like a lettuce against the earth, a precious growing thing. Because the air is so clear you feel the reality of the things in the distance.”

Sloan's New York pictures of the 1920's were concerned less with the life of the masses than his earlier paintings, more with the city as a spectacle. Fifth Avenue was now painted as often as Sixth. Not that he was becoming a stylish painter, but his emphasis was more on the positive beauty of the city. His people were now seen less as individuals than as parts of the whole spectacle — the movement of crowds, of automobiles, of el trains, of wind, of blowing snow and rain; the drama of city lights; the glamor and excitement of the city. He had always been sensitive to the city's changing moods and its aspects in different seasons, weather and time of day; now these factors were more important. He was painting cityscapes from a poetic viewpoint like that of the landscapist. In these new paintings an important role was played by light — nature's light, and the lights of the city. Often he chose times of day when the two were combined. *The City from Greenwich Village* pictures a rainy evening

CORPUS CHRISTI, SANTA FE. 1920. Oil. 26 x 35. Estate of John Sloan.





THE WHITE WAY. 1926. Oil. 30 x 32. Philadelphia Museum of Art.

with some light still in the sky, and the street lamps and shop windows and lighted skyscrapers creating constant variations of colored light throughout the composition. Though dark the painting is luminous; even the darkest passages have their own light and color; there are no holes in it. This is a subtler and deeper realization of night color than any of his early works, which seem almost monochromatic by comparison. The years of outdoor work in Gloucester and Santa Fe had brought a great extension of his color, which now was clear, wide in range, with pearly, opalescent tones new in his work. In a general way it was impressionistic, reminding one of Renoir, though with more neutral tones. His increased grasp of the subtleties of naturalistic color was paralleled by a more complete mastery of the color harmonies of the picture itself.

His city subjects were now much more complex. *Sixth Avenue Elevated at*



*Third Street* is a combination of several elements: the two passing el trains with their yellow lights violent against an evening sky of vivid peacock blue; below, the busy street, its twilight play of delicate lights and shadows contrasting with the startling drama above. Such compositions had a complexity, a controlled planning of all elements, and a fullness of realization new in his work. His former simple naturalism had been replaced by a studied interest in the composition of the whole picture. These new paintings were larger in scale, richer in design, more solidly constructed. At the same time they were a logical development out of the earlier work, profiting from all his increase of knowledge and skill. In these paintings all Sloan's feeling for the city, his romantic love combined with keen realistic observation, reached their fullest expression.

Sloan's technique was undergoing a transformation in these years. His early broad, summary handling was giving way to a more solid and finished style. He had begun to realize the limitations of direct painting in opaque pigment and was working

*McSORLEY'S CATS.* 1929. *Tempera and oil.* 35 $\frac{1}{8}$  x 45 $\frac{1}{8}$ . *Estate of John Sloan.*



toward a richer and deeper technique. Though not yet actually underpainted and glazed, his canvases were painted in more sessions and with more overpainting. The new transparency of his technique created more depth, and more light within the picture itself.

A corresponding growth took place in his etchings of the 1920's. In subjects there were more outdoor scenes, and more accent on crowds, the movement of promenaders, the gaiety and grace of young women, the rowdiness of children's play. His plates contained more elements and were richer in design. His touch was surer; he no longer felt around for an outline but put it down in a single firm, pure line. There were more delicate lines, not deeply bitten. He began to use aquatint, not entirely successfully at first, but later incorporating it in his etchings to the enrichment of their technique. These prints of the 1920's were among his most accomplished graphic work.

Beginning about 1914 Sloan's painting began to receive wider recognition. From this time he was represented fairly regularly in the large annual exhibitions through-

*FASHIONS OF THE PAST. 1926. Etching and aquatint. 7 $\frac{7}{8}$  x 10.*







EASTER EVE. 1926. Etching and aquatint. 10 x 8.

out the country. In January 1916 his first one-man exhibition was held at the Whitney Studio, where Gertrude Vanderbilt Whitney was holding exhibitions of American artists under the direction of Juliana Force. Mrs. Whitney's sympathies were with the liberal forces in American art, probably partly through her friendship with Henri and Davies. Sloan met her and Mrs. Force about 1915, beginning a friendly relationship which continued throughout their lives. He was one of the original members of the Whitney Studio Club, founded in 1918, and though never active in it socially, was included in most of its group shows; and in 1921 the Club held a one-man show of his etchings. During these years Mrs. Whitney bought three of his paintings; her purchase of *Spring Rain* in 1918 and Miss Julia Peck's purchase of two other city subjects the same month were his first sales of city paintings. A few





SIXTH AVENUE ELEVATED AT THIRD STREET. 1928. Oil. 30 x 40. Whitney Museum of American Art.

years later Mrs. Whitney bought *The Haymarket* and presented it to the Brooklyn Museum, and gave the Metropolitan Museum a complete set of his etchings.

The Whitney Studio exhibition in 1916 was followed immediately by another larger show at the Hudson Guild. That spring Sloan became associated with the Kraushaar Galleries, a connection that was to last the rest of his life; and next year John Kraushaar gave him the first of many one-man shows in his gallery. From this time his paintings began to sell occasionally. The first museum purchase came in 1919 when Duncan Phillips bought *Old Clown Making Up*, and two years later the Metropolitan Museum bought *Dust Storm, Fifth Avenue*. But sales were still few and far between; at fifty he had sold only ten or eleven oils; and not until more than twenty years later were sales enough for him to live on. All these years he supported himself chiefly by teaching, which from 1916 on replaced illustrating as his main source of income.

In 1917 came the first exhibition of the Society of Independent Artists, with which Sloan was to be identified for many years. Although its basic idea was close to that of the 1910 Exhibition of Independent Artists, he had no direct hand in founding it. The chief organizer was Walter Pach, with the advice of Marcel Duchamp, Albert Gleizes and Conrad Arensberg. It was modeled on the old Paris Indépendants, with the same principle of "No jury, no prizes." Its first board of directors was more modernist than the organizers of the Armory Show; the only members of the Eight were Glackens, its first president, and Prendergast. Again, as in the Armory Show, Henri's lack of participation probably influenced Sloan. But Sloan took part in the first exhibition and worked hard hanging it. Next year he was elected president to succeed Glackens — a position he held until his death.

For a quarter-century Sloan devoted much of his time and energy to the Independent. It was the logical carrying out of the ideas for which he had always worked and fought — a completely democratic organization of artists. From bitter experience he was against the jury system, which he wrote "automatically suppressed the new, the challenging, the unfashionable thing, and automatically upheld the mediocre thing." He was also against prizes, which he felt gave a false importance to a few artists at the expense of all the others. In the Independent anyone who paid his five-dollar dues could exhibit his work, and become a member with a vote on officers and policy. To avoid giving any artist preference over any other, all works were hung alphabetically. The Independent was an assurance that no artist should be denied the right to get his work before the public; as Sloan said, "it kept an open door in American art." Sloan had come to believe that contemporary judgment was almost sure to be wrong, and to disbelieve completely in authority in the art world, or in standards fixed by authority. To him the only right principle in exhibitions was the democratic one of absolute equality of opportunity. He had a great faith in the young and the unknown. "There will always be the outcasts," he wrote, "and it is among



these outcasts that we may expect to find the pathfinders of the future." At the Independent, "the man in the street can exercise his taste in art. There is no one to tell him what to admire or what not to admire. He must form his opinions for himself." All these beliefs he expressed frequently and forcibly in speeches and in writing.

The huge annual Independent show, held each spring in the Grand Central Palace, or on the top floor of the Waldorf-Astoria, or in the galleries of the Fine Arts Society, became a leading event of the New York art season, the great democratic festival where one could always meet the unexpected and experience the joy of discovery. It included its share of amateurs (often delightful artists), cranks and publicity seekers, but the large majority was serious artists. Many young men and women later well-known first exhibited there, as well as older unorthodox artists who could not pass academic juries. The membership fees seldom paid the full costs, and from Sloan's first year as president the deficit was covered largely by Mrs. Whitney, who was a director for fifteen years. After 1930 she had to withdraw her help in order to take care of her own museum. Rising rentals made exhibitions more and more difficult, and the last showing was in 1944. But the Independent ideal to which Sloan and Paeh and many other artists gave so much devoted work is still one of the greatest needs of the art world today.

Sloan had done some teaching as early as 1906, when he occasionally took over Henri's classes during the latter's absences. In 1916 he started to teach at the Art Students League of New York, and for the next quarter-century he was to be an active teacher, mostly at the League, with some interludes in other schools; and he also had private pupils. He was a born teacher, liking young people and the unknown possibilities for the future that they represented. The root principle of the League, that of a democracy run by its own members, offering a wide variety of teaching viewpoints, appealed strongly to him; as he said, "A student at the League can choose his art studies much as he can choose food at an Automat." He soon became one of the most popular teachers there, with a large and enthusiastic following. In 1931 he was elected president of the League. But the following year, when the Board of Control did not back him up on a proposal to invite George Grosz, then in Germany, to join the faculty, he attacked its members vehemently and resigned, precipitating one of the liveliest and most widely publicized of the many fights that have marked the League's history. The membership was split into two camps, "liberals" and "radicals," the latter Sloan's party. The *Baltimore Sun* commented editorially that the battle was "unique in that for once we find both sides clamorously defending freedom." Although defeated when he ran again for the presidency, Sloan actually won his battle, for Grosz was invited immediately after the election. After a period at Archipenko's Ecole d'Art, he took the place of George Luks, who had recently died, as head of his school. But characteristically of both him and the League, he was back there teaching from 1935 to 1937.





*LARGE WHITE NUDE. 1928. Oil. 30 x 40. Estate of John Sloan.*

Sloan's teaching stimulated his own thinking about art. As he later said, "During the twenty-five years that I have been trying to instruct and inspire others, I have learned a great deal from my students. Teaching has made me dig into my own work." In the largest sense he always remained a student. Inquiring and rationalistic, thinking constantly about artistic problems, his mind never became static, and his basic concepts of the nature of art broadened and deepened every year. A study of the old masters led him to new conceptions of three-dimensional design, and to a concentration on form and the technical methods of realizing it. In his teaching he cut through the little fashionable surface qualities to these fundamentals. Like that of his colleague, Kenneth Hayes Miller, it was teaching based on the greatest tradition of western painting. Sloan thought logically and clearly, and his teaching was concrete, based on the physical nature of painting, and filled with enlightening common sense. He had the rare gift of being able to put into exact words the things that painting itself says visually. A young pupil, Helen Farr, joining his class in 1927, from the first day began to write down what he said, and continued to take notes during her study

with him at different periods over the next ten years, the last season as his unofficial assistant. In 1939 she collected her notes and some made by other pupils and put them into a book, *Gist of Art*. Though composed of things said on many different occasions, the book is a remarkable piece of logical arrangement, forming a reasoned structure of ideas. It is one of the best modern teaching books, going beyond Hunt's and Henri's in its analysis of problems of form. The product of years of thinking and talking, it is full of penetrating comments on other art, of humor and the seeming paradox that drives a truth home, and of a wisdom that had grown with the years. It presents Sloan's philosophy with a completeness such as we have for few artists.

As we have seen, the modern movement had had a strong effect on Sloan, making him more aware of form. In particular, Renoir's later paintings led him back to the old masters. Although in his younger years he had occasionally visited the Metropolitan Museum, he never studied older art thoroughly until his middle fifties. As he said in *Gist of Art*: "Through a study of the moderns and the working out of plastic problems in my own painting, I have arrived at a greater valuation of the old masters than I had thirty years ago. I wish I had known then what I know now and had thirty years more to live." His greatest admirations were for Rembrandt, both as painter and etcher, for Rubens and El Greco, and the masters of the early Italian Renaissance, and in a later day, Delacroix, Daumier, Renoir and Van Gogh.

When he was approaching sixty, an age when most artists are through with experimenting, he completely transformed the whole character of his art — in subject, style and technique. "Because I, too, am a student," he said, "ten years ago I turned my back on the type of work I had done in the past, work which had been recognized by critic and public. Many pictures I make today are frankly experiments, products of my laboratory." After having for years pictured the contemporary spectacle, he abandoned it except occasionally, and concentrated on the human figure, which has been the central motif for much of the great painting of the world. In early years he had painted the nude infrequently. The beginning of his teaching in 1916 led him to do so more. But his intensive study of the nude started about 1928. From this time his genre subjects were few, and although he continued to do portraits and landscapes, most of his paintings and etchings were of the nude. He now worked largely from the model, but using the model more freely as a motif for the creation of form. "To have the subject in front of you while you work, makes the artistic problem much greater," he said. "For to paint from what is in front of you as though you were painting from memory, using the model as an inspiration for an exciting plastic design, requires more *mental technique* than to paint from memory alone."

All his later nudes were women. The type of women he usually chose to paint was sturdy, muscular, with broad chest and hips, almost masculine in character, and yet with a strong femininity. It was a type that had appeared frequently in his early etchings and drawings. His nudes had no obvious sex appeal, and he often insisted





NUDE AND NINE APPLES. 1937. Tempera and oil. 24 x 30. Whitney Museum of American Art.





LOOKING OUT ON WASHINGTON SQUARE. 1933. Tempera and oil. 36 x 30. Estate of John Sloan.

that he was not interested in this. They were never prettified in the fashion of the academic figure painter. The grace and languor of the conventional nude were completely missing; even his reclining figures seem not to be resting, but full of energy, as if they might spring up at any moment. Surface sensuousness was absent; flesh was full of color and often looked less like flesh than bronze, terra cotta or polished brass. "Works of art are made of wood and bronze and oil paint, not flesh and blood," he said. "I don't like a nude that looks too much like human flesh. I think it might better have a dry, hard look, be sculptured with color-textures like a piece of bronze. . . . Most of the pictures of nudes which people hang in their homes are pornographic." He was pleased when people said that his nudes did not resemble flesh. "The most appreciative remark I have ever heard made about this print was 'she looks like metal.'"

Sloan was one of the few painters of his time who had a really living sense of the human body, who had mastered it realistically and at the same time had the capacity for sculptural form which transforms the living model into a work of art. His figures are remarkable for their energy, their inner vitality, the sense that they are capable of action. Their anatomy is convincing, but it is not stressed, and Sloan did not value it particularly. He knew anatomy but he never made his figures anatomical. "The more anatomy you know and the less your work shows it, the better," he said. He translated the figure into art form, into relief sculpture, modeled with the utmost roundness and fullness. The forms have their own life; every part moves and flows into other parts, in a rhythmic whole.

In a characteristic nude of the early 1930's, *Model in Dressing Room*, there is a total lack of glamor not only in the figure itself but in the miromantic setting; the whole conception, of an almost naive honesty, is far indeed from the standard academic lady-in-a-boudoir. The figure, solidly modeled if with a certain awkwardness, has life; it is the center of the picture not only in subject but in form. What a difference from the lightness and wit of Sloan's early work! Yet the fundamental viewpoint is the same — realism and a feeling for the individual. These figure pieces of Sloan's have a sort of tough idiosyncrasy. He was taking the material of actuality and hammering art out of it, and doing it the hard way, without charm or merely decorative values. His early ease had all but disappeared. Working everything out for himself, he had thrown away much of what he had achieved before and was starting again from the ground up. These works convince one that they will stand up as the years pass: they have the kind of solid existence that all lasting art has.

Sloan's mature conception of art was opposed to the illusionism that had been the prevailing academic viewpoint of his youth. "Any standard of art based on visual verisimilitude has nothing to do with the root principle of art," he said. "Art springs from an interest in reality, the concept of the thing itself." He believed that the camera had had a ruinous effect on painting. "Through the influence of the camera, few

artists today know the difference between the aspect and the concept of a thing. It requires mental technique for a student or artist to look at nature and see things. A camera can't see a Thing. It is mentally blind. The camera can't see form. If you see form in a photograph, your mind put it there. We don't even learn form through the eyes. We learn it from the sense of touch." To him art was not imitation of nature and particularly not the imitation of the appearances of things, their light and shade; it was concerned with the thing-in-itself, or rather the thing translated into the forms of art. It was the creation of what he called "mental concepts" more real than nature.

One of the essential qualities of form to him was "*realization, the tactile existence of the form*. . . . Realization comes through a feeling of the bulk and weight of the thing, the bruises you would get if you stumbled over it in the dark. Texture clinches the form, brings it into tangibility. . . . Clench your fist and bear down on it with the other hand. That solidness, that bulk, must be created on the canvas. It should be sculptured, not modeled. . . . Hold your hand up to your canvas. If the painting has no more signified substance than the living hand it is only eyesight work and could be done better with color photography."

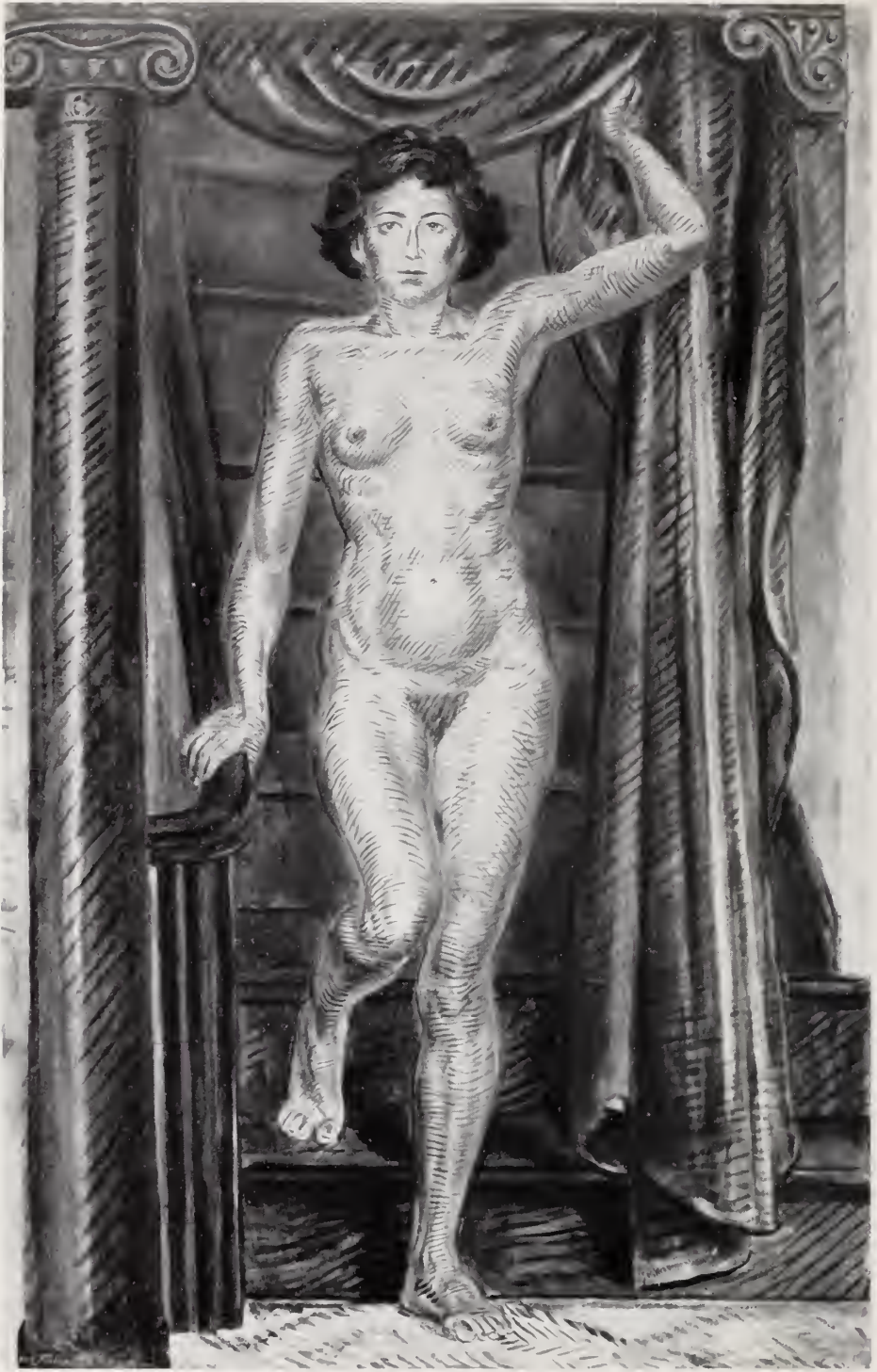
"A fine composition is like a low relief," he said. "If there are houses and people in the foreground, hills and bushes in the middle ground, mountains and sky back of that, there need be only a few inches of modeling between one plane and another. If you look at a Mantegna fresco, you can see that the head of a man in the foreground is only half an inch in front of the mountains that are miles away. The very fact that one thing is superimposed on another is a sign for distance. Think of the space in your composition as a stage on which no forms may project beyond the proscenium, or picture plane . . . nor holes be cut in the back. Air pockets, atmosphere, destroy the dry sculptural existence of the design. The form may be sculptured with no more relief than a Giotto, or it may be built as fully as a Rubens or Rembrandt. Both are great. Notice that a Rubens, with all its concern for volumes and spaces, has no air pockets. No forms project in front of the picture plane. The back of the picture is like the backdrop in a theater." On the other hand, he said: "A painting should not look just like a picture of a piece of sculpture."

He believed that perspective falsifies the real forms, substituting a visual phenomenon for a mental concept. He first became aware of this in looking at one of his early paintings, a young girl with her long legs projecting toward us; when seen close to, they did not look out of proportion, but the farther away one got, the longer they looked. This led him to restudy perspective and the old masters' use of it, and to conclude that instead of giving the visual appearance, the artist should give the actual forms, translated into plastic terms. "The artist who is concerned with drawing reality, the subjective truth about things, corrects what he sees by what he knows. The old masters drew the neck in the middle of the shoulders because they knew it was there. Notice that you will seldom find a record of perspective distortion in any





MODEL IN DRESSING ROOM. 1933. Tempera and oil. 36 x 30. Estate of John Sloan.



NUDE AT FOOT OF STAIRS. 1933. Tempera and oil. 48 x 30. Estate of John Sloan.

of the great masterpieces. . . . The use of perspective in the drawing of the human figure is undignified because untruthful. . . . Visual fact, the record of a phenomenon, is not truth. This is, I think, obvious when you consider that perspective changes its facts when the observer increases or diminishes his distance from the picture. Use foreshortening – resist perspective.” In representing a figure with a projecting arm or leg he would foreshorten the projecting form by making it no larger than other parts. Even within a single form such as the head, he would make the far side broader, producing more sculptural existence than by naturalistic “correctness” – a method common in the old masters. He often cited Mantegna’s *Dead Christ* as an example of foreshortening. And he loved to have visitors look at his pictures in a mirror, thus doubling the apparent distance and making the foreshortening less noticeable. Although the theory sometimes tended to become obsessive and he occasionally seemed to present the problem in a picture for no reason except to offer his solution of it, in general he used the method without making it obtrusive, keeping all parts of the figure within the same general plane, within a range of projection and recession that was not too wide.

For some years Sloan had felt more and more the inadequacy of direct painting in opaque pigment, its flatness and lack of depth. He began to realize that substance and depth could be achieved only by underpainting the form and adding color and textural qualities in overpainting and glazes. As he said: “Most pictures painted within the last seventy-five years were made ‘directly’ with opaque oil paint. In other words, the artist was painting form and color at the same time. Good pictures have been painted in this way, but none of them have the plastic realization that can be obtained when the form and color are painted separately.” This realization was helped by reading A. P. Laurie’s *Pigments and Mediums of the Old Masters*, and by a study of Renoir’s later paintings. In the spring of 1928 he began monochrome underpainting in oil, and about a year later he substituted tempera in the underpainting. “Having painted for thirty years almost entirely in the direct method,” he said, “and becoming more conscious of the plastic character of form and the fact that color was a separate quality, I tried to make the separation in my painting not only a matter of thought, but of technical process. Working in solid oil paint, I started the painting in a general tone that defined the sculpture of the forms. Then I worked up the form and color with stronger statements of value and color. But I was unable to get the real separation of form and color because the opaque paint of the later stages of the painting blended and covered up entirely the sculpture of the thing which had been painted in first. The thought was there but the technical process was inadequate. So it was a conscious desire to paint form and color separately that led me to the procedure of underpainting and glazing. I learned a great deal from Renoir’s later work at this time. It was through an analysis of his work that I became conscious of the same principle in the work of the old masters. My first departures from direct painting



were rough impasto underpaintings made with white lead, glazed with oil-varnish mediums. . . . Learning about the advantages of a tempera underpainting which would dry overnight and not darken as oil paint does, I started to use it." His technique as finally developed was tempera underpainting with a casein emulsion, then scumbles and glazes in oil, then linework in oil.

Shortly after this change in this technique Sloan began to use linework as the final stage in painting, superimposed over the colored glazes. He had always been primarily a graphic artist. "Painting is drawing, with the additional means of color," he said; also, "Line is the most powerful device of drawing." His earlier etchings and drawings had been modeled in line more than in tone. In these years his graphic and

*GIRL IN WINDOW. 1942. Tempera and oil. 26 x 20. Estate of John Sloan.*





NUDE WITH BOWL OF FRUIT. 1931. Etching.  $5\frac{1}{8} \times 10\frac{3}{4}$ .

his painting styles had been two separate things: graphic work with full use of line, and direct painting with a full brush. These two technical methods were combined in his later paintings. He used linework to model forms, to indicate the direction of planes, to create textures, and to achieve tangibility. "The lines may be used to say things about planes and textures, carving statements. Or they may say things about the place, say that one thing lies in back of another. . . . Sets of lines can say something about the direction and nature of the light. They are used by great fresco painters as a sign for shade. . . . Strong outlines are usually unnecessary in painting. Drawn lines on the surface give texture and help to create the existence of the solid form. Outlines are a compromise in place of a real consciousness of the form rounding away from the eye to the side that is out of sight."

Sloan began by using linework in the shadows and halftones, but soon went on to use it in the lights also; indeed, in later years it was frequently employed more in the lights than in the shadows, in order to give texture and relief to the projecting surfaces. His color glazes over the underpainting were now only an intermediate step; he relied on linework to complete the modeling and to make the form solid and tangible. In his hands it became a powerful element for building form; in his best paintings it was used flexibly and skillfully, the lines being varied in character and weight, depending on their function. It is true that in his later years the method became somewhat obsessive, like foreshortening, and that he tended to rely too much on it. His emphasis on it was linked to the comparative lack of substance in his early work, and his highly conscious struggle to create form in his later work; it was a sign of an experimental nature working things out stubbornly in his own way. If he had been brought up in the technical tradition of the old masters he might have attained



his ends by building his forms more solidly underneath, by modeling them more in full tone and color, using linework for final definition. But it is undeniable that he did achieve genuinely sculptural values by his own individual methods. The best of his figure paintings have plastic qualities of a high order — qualities rare in modern painting, so much of which is two-dimensional. In their substance and energy these later works were his most mature and powerful achievements.

In addition to nudes Sloan painted many portraits in later years, chiefly of women. Here also the emphasis was on realization of form. His sense of character, notable

*MONUMENT IN THE PLAZA. 1949. Tempera and oil. 32 x 26. Estate of John Sloan.*







*RIDERS IN THE HILLS. 1946. Tempera and oil. 19 $\frac{5}{8}$  x 20. On permanent loan to the Whitney Museum from Mrs. John Sloan.*

from the first, had grown with the years. His portraits, concentrating austere-ly on the physical substance and character of the sitter, showed no more glamor or flattery than those of Eakins. But they were not at all unsympathetic; the individual's special quality as a human being always came through clearly and forcefully. They were the work of a man who had always been keenly aware of the individuality of his fellow men and women and had liked and understood them for what they were.

In his figure paintings of the 1930's and the early 1940's, the emphasis was on form as embodied in the figure, and other elements of the picture were strictly subordinate. Occasionally the background played a larger part in the entire composition; but this was exceptional. Rarely was there more than one figure. These paintings were intensive studies of one particular kind of form, its substance and plasticity. But in the work of his last five or six years, we see him developing the

whole picture space more fully, using the setting and accessories as elements in a more complete design. At the same time his color underwent a new development. Grays and neutral tones tended to disappear; his palette became much higher-keyed than it had been in the preceding decade. The almost white underpainting played a larger part, shining through the color glazes, and creating greater transparency, more light from within the picture, than he had ever achieved before. This reflecting white tone underneath the whole picture often suggested fresco. He was now using blues, violets, purples and crimsons that he had avoided in earlier years. It is remarkable that this new blossoming in transparency and brilliant color took place when Sloan was in his middle seventies.

Although long recognized as one of the foremost American painters, Sloan was never a financial success. There was always a lag between what he was painting and the public acceptance of it. His early work had been too realistic for its day; his mature genre paintings ran counter to the trend toward expressionism, and his figure pieces to the trend toward abstraction. In the years when he was concentrating on figure painting his sales were almost entirely of city scenes painted twenty, thirty or even forty years earlier. He used to comment sardonically that "a Sloan" was a picture he had painted forty years ago, and that no one believed he was painting "Sloans" any more. It was not until the early 1940's, when he was over seventy, that even his early oils were selling enough for him to live on the proceeds. Up to then he had supported himself chiefly by illustration and then by teaching. A hard worker and resourceful, he had managed to get along, but he had never been really secure financially. On the other hand, certain friends purchased his work extensively, notably Miss Amelia E. White of Santa Fe, the George Otis Hamlins and the Cyrus McCormicks. Once his fortunes seemed to have changed: in 1928 an anonymous collector contracted to purchase thirty-two paintings for \$41,200 — a transaction that received wide publicity. But with the stock-market crash the sale fell through. The net result to Sloan was the loss of \$3500 which a friend had borrowed on the strength of this supposed new wealth and could not pay back.

In 1933 Sloan sent a letter to about sixty leading museums: "ANNOUNCEMENT TO DIRECTORS OF ART MUSEUMS: John Sloan, the well-known American artist, will die some time in the next few years (he is now sixty-two). In the event of his passing, is it likely that the trustees of your museum would consider it desirable to acquire one of his pictures? There is reason to believe that they, and many other museums would. . . . After a painter of repute dies, the prices of his works are at once more than doubled. John Sloan is alive and hereby offers these works at *one-half* the prices asked during the last five years. If you are interested in this proposal, which holds until 1934, he will send matter for your further consideration. Yours, full of life — and a modicum of hope, John Sloan." Incredible as it may seem, only one sale resulted from this letter, and that not until more than a year later when the Boston Museum bought *Pigeons*.



TEA FOR ONE. 1948. *Tempera and oil.* 32 x 26. Estate of John Sloan.

When the Public Works of Art Project was started in the fall of 1933 he was one of the artists employed by it. The *New York Herald Tribune*, trying to get something on the Roosevelt administration, published a supposed exposé of the Project, citing Sloan particularly as a successful artist on the government payroll. To a *Herald Tribune* reporter who called at his studio, Sloan said: "I have here nearly ninety per cent of all the work I have done in the last twenty years. I am sixty-two years old and have a much surer hand than I had in my younger period. Nevertheless, I would be willing to give up all my works here and my complete output during the rest of my life for a steady income of one hundred dollars a week."



Sloan accepted his lack of financial success philosophically and indeed enjoyed talking about it both publicly and privately, developing a theory that an artist should not try to make his living by art but should depend on some other trade like brick-laying. He constantly urged students not to think of art as a livelihood. "If you are a success in your lifetime you are sure to be forgotten afterwards," he told them; and he often referred to Van Gogh as an example of complete worldly failure. "The only reason I am in the profession is because it is fun," he said. "I have always painted for myself and made my living by illustrating and teaching. . . . It is a sort of escape, a kind of refuge, not to have too much recognition while one is alive. You can go along doing your own work without being bothered too much with what people think."

In May 1943 came the death of Dolly, his companion for so many years. The following year Sloan married Helen Farr in Santa Fe. It was a happy marriage; they were both artists, seeing eye to eye, completely harmonious in their ideas and tastes. She had not only helped him in his teaching and had produced *Gist of Art*, but had been associated with him in many other activities such as the League and the Independent. She gave him perfect understanding and devotion both as a man and an artist. Together they had over seven peaceful, happy years, rich in mutual interests and activities, in satisfying work and wide friendships. Sloan always remained young in mind and body. Almost every day he painted several hours, took long walks and saw many friends. In the past he had had more than his share of illness, but a strong constitution had brought him through a series of operations which would have killed a weaker man. He never lost his youthful energy and alertness, his sense of fun and his great capacity for the enjoyment of life. With his constant flow of ideas and his delicious sense of humor, he was always wonderful company.

In his green old age, Sloan with his leonine mass of gray hair, his indomitable face, his keen eyes, and his sharp tongue, was one of the legendary characters of the art world. A formidable fighter, completely articulate and with no inhibitions about saying what he thought, he enjoyed playing the role of *enfant terrible*. He was never shy about public appearances, and always a delight to listen to, except perhaps to his victims. Whenever there was an artistic controversy on which the newspapers wanted a trenchant comment, he was ready to give it; and whatever he said was news. But his flair for publicity was used chiefly in the cause he valued most — the freedom of the artist. "Certainly no one can accuse me of selling my work through publicity," he said wryly.

In the summer of 1951 his doctors advised against returning to Santa Fe because of its altitude, and he and Helen Sloan settled in Hanover, New Hampshire, where his relative John Sloan Dickey was president of Dartmouth College. After the stark grandeur of New Mexico the little green hills of New England seemed strange, and at first he was depressed, saying that it would take him thirty years to learn to paint this kind of landscape. But soon he was at work, and his landscapes showed a new



*THE NECKLACE. 1951. Tempera and oil. 30½ x 26. Estate of John Sloan.*

lyrical sense and a new freshness of color. His eightieth birthday came, a milestone he had counted on reaching. In late August cancer was discovered, not in an advanced stage; outwardly he was in vigorous health, painting six or eight hours a day up to the day he went to the hospital in Hanover. But he had had too many operations before, and he died on September 7th.

With John Sloan passed an epoch in American art. He was not only one of the chief creative artists of his time, but a great citizen of the art world. That it is a freer, more democratic world than that of his youth is in no small part due to him.

LLOYD GOODRICH

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The place of publication of books is New York unless otherwise noted. The place of publication of periodicals has not been noted except if abroad and for certain little-known American magazines.

*Abbreviations:* Ag August, Am American, Ap April, D December, F February, il illustration (s), Ja January, Je June, Jl July, mag magazine, Mr March, My May, N November, O October, pl plate, rev review, S September, sec section, ser series, sup supplement.

*Sample entry* for magazine article: Yeats, John Butler: The Work of John Sloan. *Harper's Weekly* 58:20-1 N 22 1913. 4il.

*Explanation:* An article by John Butler Yeats, entitled "The Work of John Sloan," with 4 illustrations, in *Harper's Weekly*, volume 58, pages 20-21, the November 22, 1913 issue.

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- Sloan, Pro and Con. *Art Digest* 16:16 Ap 1 1942.
- Sloan's Cross-Hatchings Excite Critics. *Art Digest* 8:5 Ja 15 1934. 1il.
- [Speech by Sloan, ASL Diamond Jubilee Dinner.] *Art Students League News* 3:7-8 D 1 1950. 1il.
- Tomaino, Michael: Gist of John Sloan. *The League* [Art Students League] p10-11 Spring 1946. 1il.
- Twenty Paintings by John Sloan Bought at One Time by a Collector. *Art News* 22:2 D 1 1923. 1il.
- Watson, Forbes: In the Galleries. *Arts* 16:584-6 Ap 1930.
- The Winning Lists. *Arts* 16:519 Ap 1930.
- Watson, Jane: Gist of Art. [In "New Books on Art."] *Mag. of Art* 32:656 N 1939.
- Weitenkampf, Frank: John Sloan in the Print Room. *Am. Mag. of Art* 20:554-9 O 1929. 6il.
- Wellman, Rita: Pioneers and Contemporaries. *Parnassus* 6:11 Ja 1934. 1il.
- Who's Who in American Art. *Arts & Decoration* 6:237 Mr 1916. 1il.
- Why the Independents. *Art Digest* 14:10 Ap 1 1940.
- Yeats, John Butler: Art. *Freeman* 4:401-2 Ja 4 1922.
- John Sloan's Exhibition. *Seven Arts* 2:257-9 Je 1917.
- The Work of John Sloan. *Harper's Weekly* 58:20-1 N 22 1913. 4il.

This retrospective exhibition was planned several years ago by the Whitney Museum of American Art, and during the last year of John Sloan's life the staff of the Museum worked in close cooperation with him and with Helen Sloan. We look back with pleasure and gratitude to the many conversations we had with him, filled with reminiscences of a full life, with penetrating observations on art, and with the delightful humor and youthful alertness that marked him all his life. Helen Sloan generously made available to us her extensive material on his life and times — diaries, letters, speeches, clippings, a complete record of his pictures, and her own recording of things he had said about the past — all of which she is planning to incorporate in a full-length book. Her devotion and unflinching cooperation, as well as her generous lending of works, made possible this exhibition and catalogue.

We wish to make grateful acknowledgment to Antoinette Kraushaar, of the firm which represented Sloan for over three decades, for her generosity in supplying information, in lending pictures, and in constant assistance in the planning of the exhibition.

We wish to acknowledge our indebtedness to Anne Peabody Donaldson, who some years ago, in cooperation with the Sloans, compiled a record of Sloan's work for the American Art Research Council. Valuable work on Sloan's newspaper illustrations was also done by Edith Hlavens Goodrich.

The extensive research for the exhibition and catalogue was carried out by Rosalind Irvine, Assistant Curator of the Whitney Museum, who also prepared the bibliography.

The Whitney Museum wishes to make grateful acknowledgement to the following collectors and museums who have generously lent works to the exhibition:

Mr. and Mrs. Albert Hackett, New York; Mr. and Mrs. George Otis Hamlin, New York; Mr. and Mrs. William Keighley, New York; Mrs. Cyrus McCormick, New York; Mr. and Mrs. Lawrence R. McCoy, Manchester, Vt.; Miss Ruth Martin, New York; Mr. Arthur S. Meyer, Scarsdale, N. Y.; Mr. and Mrs. Jacob H. Rand, New York; Mary Fanton Roberts Collection, New York; Mrs. Huntington D. Sheldon, Toms River, N. J.; Estate of John Sloan; Miss Amelia E. White, Santa Fe, N. M.; Mr. and Mrs. Hermann Warner Williams, Jr., Washington, D. C.

Charles D. Childs Gallery, Boston; Kraushaar Galleries, New York; Addison Gallery of American Art, Andover; The Art Institute of Chicago; Art Museum of the New Britain Institute; The Brooklyn Museum; The Canajoharie Library and Art Gallery; The Cleveland Museum of Art; The Corcoran Gallery of Art; Dartmouth College; The Detroit Institute of Arts; The Memorial Art Gallery, University of Rochester; The Metropolitan Museum of Art; Roland P. Murdock Collection, Wichita Art Museum; Museum of Fine Arts, Boston; Philadelphia Museum of Art; The Phillips Gallery, Washington, D. C.; The Toledo Museum of Art; University of Nebraska Art Galleries, Lincoln; Wadsworth Atheneum, Hartford; Walker Art Center, Minneapolis.

# CATALOGUE

The arrangement is chronological. The dimensions are in inches, height preceding width. Nos. 1, 9, 16, 21, 25, 28, 32, 45, 51, 55, 60, 67, 69, 78, 79, 81, 88, 94, 99, 101, 103-105, 109, 111, 112, 126, 130, 135, 136, 138, 141, 142, 144, 145, 148, 150, 163, 166, 167, 169, 170-172, 175, 184, 186, 187, 191, 194, 197, 198, 201, 202, 205, 210-218 and 220-227 are being shown at the Whitney Museum but not at the Corcoran Gallery of Art or the Toledo Museum of Art.

Certain works are for sale, including all etchings except Nos. 142-144. Prices will be furnished on request.

## PAINTINGS

Nos. 1-57, 59-64, 66 are oil on canvas. Nos. 58, 65 are tempera and oil on canvas. Nos. 67-95, 97-98 are tempera and oil on fabricated board. No. 96 is tempera on fabricated board. A hyphen between two dates (1927-30) indicates that a picture was painted during these years; a diagonal line (1927/30) that it was worked on again in the latter year.

Nos. 1, 2, 12, 21, 32, 40, 41, 49, 51, 52, 58, 60, 65, 66, 68, 69, 72, 73, 75, 78, 83, 85, 92, 93, 96 and 97 have been lent by the Estate of John Sloan. Nos. 16, 27, 38, 39, 42, 45, 46, 48, 54, 56, 61, 63, 67, 71, 80, 81, 86-91 and 98 have been lent by the Estate of John Sloan, courtesy of the Kraushaar Galleries.

1 SELF PORTRAIT. 1890. 14 x 12.

2 EAST ENTRANCE, CITY HALL, PHILADELPHIA. 1901. 27 x 36. *Ill.*

3 THE RATHSKELLER. 1901. 35½ x 27½. Lent by the Cleveland Museum of Art, gift of Hanna Fund. *Ill.*

4 SPRING, MADISON SQUARE. 1905. 30 x 36. Lent by Mr. and Mrs. William Keighley.

5 DUST STORM, FIFTH AVENUE. 1906. 22 x 27. Lent by the Metropolitan Museum of Art, George A. Hearn Fund.

6 THE PICNIC GROUNDS. 1906. 24 x 36. Collection of the Whitney Museum of American Art. *Ill.*

7 THE COL. 1907. 36 x 30. Lent by Mr. and Mrs. George Otis Hamlin.

8 DOLLY WITH A BLACK BOW. 1907. 32 x 26. Lent by Miss Amelia E. White.

9 EASTER EVE. 1907. 32 x 26½. Lent by Miss Ruth Martin.

10 HAIRDRESSER'S WINDOW. 1907. 32 x 26. Lent by the Wadsworth Atheneum, Hartford. *Ill.*

11 THE HAYMARKET. 1907. 26 x 31½. Lent by the Brooklyn Museum. *Ill.*

12 MOVIES, FIVE CENTS. 1907. 24½ x 32.

13 SIXTH AVENUE AND 30TH STREET. 1907. 26 x 32. Lent by Mr. and Mrs. Jacob H. Rand. *Ill.*

14 NURSEMAIDS, MADISON SQUARE. 1907. 24 x 32. Lent by the University of Nebraska Art Galleries, Frank M. Hall Collection.

15 THE WAKE OF THE FERRY. 1907. 26 x 32. Lent by the Phillips Gallery. *Ill.*

16 MAKING FACES. 1908. 32 x 26.

17 SOUTH BEACH BATHERS. 1908. 25½ x 31½. Lent by the Walker Art Center. *Ill.*

18 CHINESE RESTAURANT. 1909. 26 x 32. Lent by the Memorial Art Gallery, University of Rochester, R. T. Miller Fund.

19 FIFTH AVENUE. 1909. 32 x 26. Lent anonymously. *Ill.*

20 GIRL IN FUR HAT. 1909. 34½ x 25½. Lent by the Art Museum of the New Britain Institute. *Ill.*

21 MY TWO FRIENDS, ROBERT HENRI AND JOHN BUTLER YEATS. 1909. 9 x 11.



- 22 OLD CLOWN MAKING UP. 1909. 32 x 26.  
Lent by the Phillips Gallery.
- 23 THREE A. M. 1909. 32 x 26. Lent by the  
Philadelphia Museum of Art. *Ill.*
- 24 PIGEONS. 1910. 26 x 32. Lent by the  
Museum of Fine Arts, Boston.
- 25 SCRUBWOMEN, ASTOR LIBRARY. 1910. 32 x  
26. Lent by Mrs. Cyrus McCormick.
- 26 YEATS AT PETITPAS. 1910. 26% x 32%. Col-  
lection of the Corcoran Gallery of Art. *Ill.*
- 27 SAVINGS BANK. 1911. 32 x 26. *Ill.*
- 28 CARMINE THEATER. 1912. 26 x 31%. Lent  
by Mr. and Mrs. Albert Hackett.
- 29 MCSORLEY'S BAR. 1912. 26 x 32. Lent by  
the Detroit Institute of Arts.
- 30 RENGANESCHI'S, SATURDAY NIGHT. 1912.  
26% x 32. Lent by the Art Institute of  
Chicago. *Ill.*
- 31 SIX O'CLOCK. 1912. 26 x 32. Lent by the  
Phillips Gallery.
- 32 SPRING RAIN. 1912. 20% x 26.
- 33 SUNDAY IN UNION SQUARE. 1912. 26 x 32.  
Lent by Mr. and Mrs. George Otis Hamlin.  
*Ill.*
- 34 SUNDAY, WOMEN DRYING THEIR HAIR.  
1912. 25% x 31%. Lent by the Addison  
Gallery of American Art. *Ill.*
- 35 LITTLE MOVIE THEATER. 1913. 20 x 24.  
Collection of the Toledo Museum of Art.  
*Ill.*
- 36 SPRING PLANTING. 1913. 26 x 32. Lent  
by Mrs. Cyrus McCormick. *Ill.*
- 37 BACKYARDS, GREENWICH VILLAGE. 1914.  
26 x 32. Collection of the Whitney Mu-  
seum of American Art. *Ill.*
- 38 FOG ON THE MOORS. 1914. 20 x 24.
- 39 THE RED PAINT MILL. 1914. 26 x 32. *Ill.*
- 40 GLOUCESTER HARBOR. 1916. 26 x 32.
- 41 SELF PORTRAIT, WORKING. 1916. 18 x 22.
- 42 DOLLY BY THE KITCHEN DOOR. 1917.  
26 x 32.
- 43 GLOUCESTER TROLLEY. 1917. 26 x 32. Lent  
by the Canajoharie Library and Art Gal-  
lery. *Ill.*
- 44 MAIN STREET, GLOUCESTER. 1917. 26 x 32.  
Lent by the Art Museum of the New  
Britain Institute.
- 45 PASSING THROUGH GLOUCESTER. 1917. 24  
x 20.
- 46 BIG APPLE TREE. 1918. 32 x 26. *Ill.*
- 47 THE BLUE SEA — CLASSIC. 1918. 24 x 30.  
Collection of the Whitney Museum of  
American Art.
- 48 SALAD BOWL. 1918. 20 x 24.
- 49 CORPUS CHRISTI, SANTA FE. 1920. 26 x 35.  
*Ill.*
- 50 ROMANY MARIE. 1920. 24 x 20. Collec-  
tion of the Whitney Museum of American  
Art.
- 51 EAGLES OF TESUQUE. 1921. 26 x 34.
- 52 THE CITY FROM GREENWICH VILLAGE.  
1922. 26 x 34%. *Ill.*
- 53 CARNIVAL, SANTA FE. 1924. 30% x 36%.  
Lent by Mrs. Cyrus McCormick.
- 54 THE CHAMA RUNNING RED. 1925. 30 x 40.  
*Ill.*
- 55 EVE OF SAINT FRANCIS, SANTA FE. 1925.  
30 x 40. Lent by the Roland P. Murdock  
Collection, Wichita Art Museum.
- 56 LITTLE RANCH HOUSE. 1926. 30 x 40.
- 57 THE WHITE WAY. 1926. 30 x 32. Lent by  
the Philadelphia Museum of Art. *Ill.*
- 58 BUSES IN THE SQUARE. 1927/51. 33 x 41.

- 59 THE LAFAYETTE. 1927. 30½ x 36½. Lent by the Metropolitan Museum of Art, gift of Friends of John Sloan.
- 60 NUDE LOOKING OUT WINDOW. 1927/30. 24 x 36.
- 61 LARGE WHITE NUDE. 1928. 30 x 40. *Ill.*
- 62 MCSORLEY'S AT HOME. 1928. 30½ x 40½. Lent by Miss Ruth Martin.
- 63 NUDE AND PRESS. 1928/31. 30 x 36.
- 64 SIXTH AVENUE ELEVATED AT THIRD STREET. 1928. 30 x 40. Collection of the Whitney Museum of American Art. *Ill.*
- 65 MCSORLEY'S CATS. 1929. 35½ x 45½. *Ill.*
- 66 NUDE, FOUR SENSES. 1929. 24 x 48.
- 67 NUDE IN A BEDROOM. 1929. 24 x 26.
- 68 JUANITA. 1930. 32 x 26.
- 69 VAGIS, THE SCULPTOR. 1930. 24 x 30.
- 70 NUDE AND CHILD BLANKET. 1932. 26 x 32. Lent by Mrs. Huntington D. Sheldon.
- 71 LOOKING OUT ON WASHINGTON SQUARE. 1933. 36 x 30. *Ill.*
- 72 MODEL IN DRESSING ROOM. 1933. 36 x 30. *Ill.*
- 73 NUDE AT FOOT OF STAIRS. 1933. 48 x 30. *Ill.*
- 74 THE WIGWAM, OLD TAMMANY HALL. 1934. 30 x 25. Lent by the Metropolitan Museum of Art, permanent loan from the U. S. WPA Art Program.
- 75 OUR CORNER IN THE STUDIO. 1935. 36 x 22½.
- 76 PORTRAIT. 1935. 36 x 24. Lent by Miss Amelia E. White.
- 77 NUDE AND NINE APPLES. 1937. 24 x 30. Collection of the Whitney Museum of American Art. *Ill.*
- 78 SEATED NUDE, RED DRAPE. 1938. 30 x 25.
- 79 A ROOF IN CHELSEA. 1940/51. 20 x 26. Lent by Dartmouth College.
- 80 GIRL IN WINDOW. 1942. 26 x 20. *Ill.*
- 81 CIGARETTE, GREEN AND BRASS. 1946. 28½ x 23½.
- 82 HELEN IN RED. 1946. 30 x 23½. Lent by Dartmouth College.
- 83 PIANO TRIO. 1946. 16 x 20.
- 84 RIDERS IN THE HILLS. 1946. 19½ x 20. On permanent loan to the Whitney Museum of American Art from Mrs. John Sloan. *Ill.*
- 85 SUNBATHER IN THE MOUNTAINS. 1946-47. 20 x 24.
- 86 YOLANDE VAN R. 1946. 29 x 23½.
- 87 EXPLORING THE UNSOLD. 1947. 23½ x 20.
- 88 FISHING LODGE, RIO GRANDE. 1947. 19½ x 23½.
- 89 PICNIC IN RIO GRANDE CANYON. 1947. 21½ x 27½.
- 90 SANTA FE SIESTA. 1948-49. 22 x 35.
- 91 TEA FOR ONE. 1948. 32 x 26. *Ill.*
- 92 MONUMENT IN THE PLAZA. 1949. 32 x 26. *Ill.*
- 93 HELEN IN GREEN SUIT. 1950. 30 x 24.
- 94 PORTRAIT OF ARTHUR S. MEYER. 1950. 30½ x 24½. Lent by Mr. Arthur S. Meyer.
- 95 CHARLOTTE IN RED COAT. 1951. 30 x 24. On permanent loan to the Whitney Museum of American Art from Mrs. John Sloan.
- 96 MINK BROOK. 1951. (Painted at Hanover, not finished.) 24 x 30.
- 97 THE NECKLACE. 1951. 30½ x 26. *Ill.*
- 98 YOLANDE IN BLUE. 1951. 29 x 20.

## DRAWINGS

The dimensions given are sight.

Nos. 99, 101, 102, 105, 106, 110, 114, 117, 118, 124, 127, 129, 130, 140 and 141 have been lent by the Estate of John Sloan. Nos. 100, 103, 104, 107, 108, 111-113, 121, 122, 128, 131-135, 138 and 139 have been lent by the Estate of John Sloan, courtesy of the Kraushaar Galleries.

99 AT THE SEASIDE. *Philadelphia Inquirer*, Aug. 5, 1894. Pen and brush. 11¼ x 7¼.

100 ATLANTIC CITY BEACH. *Philadelphia Inquirer*, Aug. 19, 1894. Pen and brush. 14 x 6½. *Ill.*

101 "Forgive Me!" *Philadelphia Inquirer*, July 8, 1894. Pen and brush. 10½ x 6.

102 ON THE PIER. Prob. *Philadelphia Inquirer*, c. 1894. Pen and brush, 13 x 10.

103 *The Comte . . . turned a pirouette in the room.* 1904. Il. for de Kock's *Cherami*, v. 2, 1905. Crayon, ink and wash. 12½ x 8½.

104 "Confound it! this dinner is costing me dear." 1904. Il. for de Kock's *Cherami*, v. 2, 1905. Charcoal and crayon. 14 x 9½.

105 "Don't you want — th' umbrella?" 1904. Il. for Harvey J. O'Higgins' *The Steady*. *McClure's*, Aug. 1905. Crayon. 18¼ x 12¼.

106 *He was quickly placed in his carriage.* 1904. Il. for de Kock's *André the Savoyard*, v. 2, 1904. Wash and charcoal. 10¼ x 14.

107 "She's got a steady!" 1904. Il. for Harvey J. O'Higgins' *The Steady*. *McClure's*, Aug. 1905. Pencil. 12¼ x 8¼.

108 "There, my little fellow, what do you think of this step?" 1904. Il. for de Kock's *André the Savoyard*, v. 1, 1904. Crayon, pencil and wash. 9¼ x 13¼.

109 ROBERT HENRI. 1909. Crayon. 13¼ x 8½. Lent by the Mary Fanton Roberts Collection.

110 *In Memoriam. Here is the Real Triangle.* 1911. *N. Y. Call*, Mar. 27, 1911. Crayon and wash. 18 x 14½.

111 *His Country's Flag.* 1912. *Masses*, Dec. 1912. Crayon. 21¼ x 17.

112 *One Worker's Wife — One Worker's Son.* 1912. *N. Y. Call*, May 1, 1912. Crayon and ink. 15½ x 11¼.

113 "Why did HE do it?" 1912. *Masses*, Jan. 1913. Crayon and ink. 14 x 21.

114 *At the Top of the Swing.* 1913. *Masses*, May 1913. Crayon. 15¾ x 13¾.

115 *Before Her Makers and Her Judge.* 1913. *Masses*, Aug. 1913. Crayon. 16½ x 25. Collection of the Whitney Museum of American Art. *Ill.*

116 *The Curse.* 1913. *Masses*, Feb. 1913. Crayon. 13½ x 4½. Lent by Mr. and Mrs. Hermann Warner Williams, Jr.

117 *Education.* 1913. *Masses*, June 1913. Crayon. 18½ x 12¾.

118 *The Hot Spell in New York.* 1913. *Harper's Weekly*, Sept. 6, 1913. Crayon. 19¼ x 25¼.

119 *Playing to Empty Seats.* 1913. *Harper's Weekly*, Dec. 6, 1913. Pencil and watercolor. 22¼ x 16¼. Lent by the Charles D. Childs Gallery.

120 "Professor, will you play 'The Rosary,' please?" 1913. *Harper's Weekly*, Sept. 13, 1913. Crayon. 18¾ x 16¼. Lent by the Addison Gallery of American Art.

121 *She's Got the Point. "You'd better be good, Jim, or I'll join 'em."* 1913. *Masses*, Oct. 1913. Crayon and ink, 21¾ x 17¼.

122 *Indians on Broadway.* 1914. *Masses*, July 1914. Crayon, 21¼ x 14¾. *Ill.*

123 *Ludlow, Colorado.* 1914. *Masses*, June 1914. Crayon. 18 x 12. Lent by Dartmouth College.

124 *Orango-Tango.* 1914. *Masses*, Feb. 1914. Crayon. 17½ x 14.



125 "You've done very well. Now what is left of you can go back to work." 1914. *Masses*, Sept. 1914. Crayon. 12 $\frac{1}{2}$  x 19 $\frac{1}{2}$ . Lent by Mr. and Mrs. Lawrence R. McCoy.

126 *Bachelor Girl*. 1915. *Masses*, Feb. 1915. Crayon and wash. 13 $\frac{1}{2}$  x 13. Lent by the Art Institute of Chicago.

127 *The Constabulary. Policing the Rural Districts in Philadelphia, 1910*. 1915. *Masses*, Apr. 1915. Crayon and ink. 18 $\frac{1}{2}$  x 25 $\frac{1}{4}$ .

128 *Isadora Duncan in "Marche Militaire."* 1915. *Masses*, May 1915. Crayon. 16 $\frac{1}{2}$  x 13.

129 *John Armstrong Plays the Fiddle*. 1920. Il. for Edgar Lee Masters' *Mitch Miller*. 1920. Pen and ink. 10 $\frac{1}{2}$  x 11 $\frac{3}{4}$ .

130 *The Cheated Mate*. 1922. Il. for Milton Raison's *Sea Moods and Sea Men*. *Century Mag.*, Apr. 1922. Pen and ink. 12 $\frac{1}{2}$  x 12 $\frac{1}{4}$ .

131 ON A NIGHT BOAT. 1922. Il. for Clifford Raymond's *Brothers Under the Sod*. *Hearst's International*, Aug. 1922. Crayon and wash. 14 x 20.

132 SEATED NUDE. 1924. Pencil. 11 $\frac{1}{2}$  x 8 $\frac{1}{2}$ .

133 SEATED NUDE. 1926. Charcoal. 18 x 12.

134 NUDE. 1930. Pencil. 12 x 9.

135 RECLINING NUDE. c. 1930. Colored crayon. 13 $\frac{1}{4}$  x 9 $\frac{1}{4}$ .

136 *In it Again!* 1931. Ink and colored crayon. 10 $\frac{3}{4}$  x 8 $\frac{1}{4}$ . Collection of the Whitney Museum of American Art.

137 NUDE. 1931. Pencil. 7 $\frac{3}{4}$  x 9 $\frac{1}{4}$ . Collection of the Whitney Museum of American Art, gift of Mrs. John Sloan.

138 STUDY FOR REALIZATION. 1935. Charcoal. 19 x 13 $\frac{1}{2}$ .

139 STANDING NUDE. 1937. Colored crayon. 18 $\frac{1}{4}$  x 10.

140 MODEL KNEELING ON SOFA. 1946. Charcoal. 21 $\frac{1}{2}$  x 15 $\frac{1}{2}$ .

141 *Illustration for Justine Krug's "And Exile."* *New Mexico Quarterly Rev.*, Summer 1949. Pen and brush. 7 $\frac{3}{4}$  x 9 $\frac{3}{4}$ .

## ETCHINGS

Nos. 163, 179 and 180 have some aquatint; No. 186 some engraving.

Nos. 142-144 have been lent by the Estate of John Sloan. Nos. 145-189, 197 and 200-202 are owned by the Whitney Museum. Nos. 190-196, 198, 199 and 203-208 have been lent by the Estate of John Sloan, courtesy of the Kraushaar Galleries.

142 *Monsieur knows thirty-three ways of drinking a glass of champagne*. 1904. Il. for de Kock's *The Flower Girl*, 1905. 5 $\frac{1}{2}$  x 4 $\frac{1}{2}$ .

143 *There was a crowd in the office of the Porte Saint-Martin*. 1904. Il. for de Kock's *Cherami*, 1905. 5 $\frac{3}{4}$  x 4 $\frac{1}{4}$ .

144 *Cherami . . . applied a resounding kiss on the waiter's check*. 1905. Il. for de Kock's *Cherami*, 1905. 5 $\frac{3}{4}$  x 4 $\frac{1}{4}$ .

145 CONNOISSEURS OF PRINTS. 1905. 5 x 6 $\frac{1}{2}$ .

146 FIFTH AVENUE CRITICS. 1905. 5 x 6 $\frac{1}{2}$ .

147 FUN, ONE CENT. 1905. 4 $\frac{1}{2}$  x 7.

148 THE MAN MONKEY. 1905. 4 $\frac{1}{2}$  x 6 $\frac{1}{2}$ .

149 MAN, WIFE AND CHILD. 1905. 5 x 6 $\frac{1}{2}$ . *Ill.*

150 JAMES B. MOORE, ESQ. 1905. 9 $\frac{1}{4}$  x 12.

151 THE SHOW CASE. 1905. 5 x 7.

152 TURNING OUT THE LIGHT. 1905. 4 $\frac{1}{2}$  x 6 $\frac{1}{2}$ .

153 THE WOMEN'S PAGE. 1905. 5 x 6 $\frac{1}{2}$ .

154 THE LITTLE BRIDE. 1906. 5 $\frac{1}{4}$  x 6 $\frac{1}{2}$ .

155 MEMORY. 1906. 7 $\frac{3}{4}$  x 8 $\frac{1}{4}$ . *Ill.*

156 MOTHER. 1906. 8 $\frac{1}{4}$  x 7 $\frac{1}{4}$ .

157 ROOFS, SUMMER NIGHT. 1906. 5 $\frac{1}{4}$  x 7.

- 158 COPYIST AT THE METROPOLITAN MUSEUM OF ART. 1908. 7¾ x 8¾.
- 159 NIGHT WINDOWS. 1910. 5¼ x 7.
- 160 THE PICTURE BUYER. 1911. 5¼ x 7.
- 161 ANSHUTZ ON ANATOMY. 1912. 7¾ x 8¾.
- 162 LOVE ON THE ROOF. 1914. 5¾ x 4¾.
- 163 THE BARBER SHOP. 1915. 10 x 12.
- 164 ISADORA DUNCAN. 1915. 9 x 7½.
- 165 GIRLS SLIDING. 1915. 4¾ x 5¾.
- 166 THE SIDEWALK. 1917. 3¼ x 6¾.
- 167 THE BANDITS' CAVE. 1920. 7 x 5.
- 168 THE BONFIRE. 1920. 5¼ x 7¾.
- 169 BOYS SLEDDING. 1920. 5¼ x 7¾.
- 170 THE MOVEE TROUPE. 1920. 5¼ x 7¾.
- 171 PATROL PARTY. 1921. 2¼ x 3¾.
- 172 STEALING THE WASH. 1921. 3¾ x 2¾.
- 173 SISTERS AT THE WINDOW. 1923. 5 x 4.
- 174 SIXTH AVENUE, GREENWICH VILLAGE. 1923. 5 x 7.
- 175 WASHINGTON ARCH. 1923. 7¾ x 4¾.
- 176 BUSSES IN THE SQUARE. 1925. 8 x 10.
- 177 SCULPTURE IN WASHINGTON SQUARE. 1925. 7¾ x 10.
- 178 SNOW STORM IN THE VILLAGE. 1925. 7 x 5.
- 179 EASTER EVE. 1926. 10 x 8. *Ill.*
- 180 FASHIONS OF THE PAST. 1926. 7¾ x 10. *Ill.*
- 181 KRAUSHAAR'S. 1926. 4 x 5.
- 182 READING IN THE SUBWAY. 1926. 5 x 4.
- 183 SUBWAY STAIRS. 1926. 7 x 5.
- 184 KNEES AND ABORIGINES. 1927. 7 x 6.
- 185 FOURTEENTH STREET, "THE WIGWAM." 1928. 9¾ x 7.
- 186 ANTIQUE A LA FRANCAISE. 1929. 5 x 4.
- 187 NUDE ON STAIRS. 1930. 10 x 7¾.
- 188 CROUCHING NUDE AND PRESS. 1931. 7 x 5½.
- 189 ROBERT HENRI, PAINTER. 1931. 13¾ x 11.
- 190 LONG PRONE NUDE. 1931. 4¾ x 13¾.
- 191 NUDE ON POSING STAND. 1931. 7 x 5¾.
- 192 NUDE WITH BOWL OF FRUIT. 1931. 5¾ x 10¾. *Ill.*
- 193 BRUNETTE HEAD AND SHOULDERS. 1933. 7 x 5¾.
- 194 NUDE AND BREAKFAST TRAY. 1933. 5¾ x 6¾.
- 195 NUDE AT BEDSIDE. 1933. 5¼ x 6¾.
- 196 NUDE AT DRESSING TABLE. 1933. 7 x 5¾.
- 197 NUDE IN ARMCHAIR BY FIREPLACE. 1933. 5 x 9¾.
- 198 NUDE ON HEARTIL. 1933. 5¾ x 6¾.
- 199 NUDE STANDING ON STAIRS. 1933. 7 x 5¾.
- 200 STANDING NUDE. 1933. 13 x 5¾.
- 201 *At the corner of Oxford Street she crossed.* 1937. *Il.* for Maugham's *Of Human Bondage*, v. 2, 1937. 5¾ x 3¾.
- 202 *The bather was uproarious.* 1937. *Il.* for Maugham's *Of Human Bondage*, v. 2, 1937. 5¾ x 4.
- 203 BETTER MOUSE TRAPS? 1937. 4 x 5¾.
- 204 BLACK POT. 1937. 6 x 4.
- 205 WINNOWING WHEAT. 1937. 6 x 4.
- 206 SHELL OF HELL. 1939. 5 x 4.
- 207 FIFTH AVENUE, 1909. 1941. 8 x 6.
- 208 HOLDUP ON 14TH STREET. 1949. 6¾ x 5¾.

## LITHOGRAPHS

All lent by the Estate of John Sloan, courtesy of the Kraushaar Galleries.

209 THE LUSITANIA. 1908. 14 $\frac{3}{4}$  x 14 $\frac{1}{4}$ .

210 SIXTH AVENUE AND 27TH STREET. 1908. 13 $\frac{3}{4}$  x 10 $\frac{3}{4}$ .

211 SUNDAY, DRYING THEIR HAIR. 1923. 7 $\frac{1}{2}$  x 9 $\frac{1}{4}$ .

## ILLUSTRATIONS

The following are pages from magazines and newspapers. All lent by the Estate of John Sloan. *Inquirer* is the *Philadelphia Inquirer*; *Press* is the *Philadelphia Press*.

212 ATLANTIC CITY. *Inquirer*, July 8, 1894.

213 ILLUSTRATION. Prob. *Inquirer*. c. 1894.

214 *The Echo*. Poster. c. 1895.

215 A Corner at a Fashionable Afternoon Tea, Anno Domini 1896. *Press*, Feb. 2, 1896.

216 ATLANTIC CITY. *Press*, July 4, 1897.

217 ATLANTIC CITY. *Press*, July 18, 1897.

218 *The Three Witches Puzzle*. *Press*, Aug. 12, 1900.

219 *Football Puzzle*. *Press*, Oct. 13, 1901. Ill.

220 *Snake Charmer Puzzle*. *Press*, May 5, 1901.

221 *What Names for Books of Reference are Pictured Here?* *Press*, Nov. 13, 1910.

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